

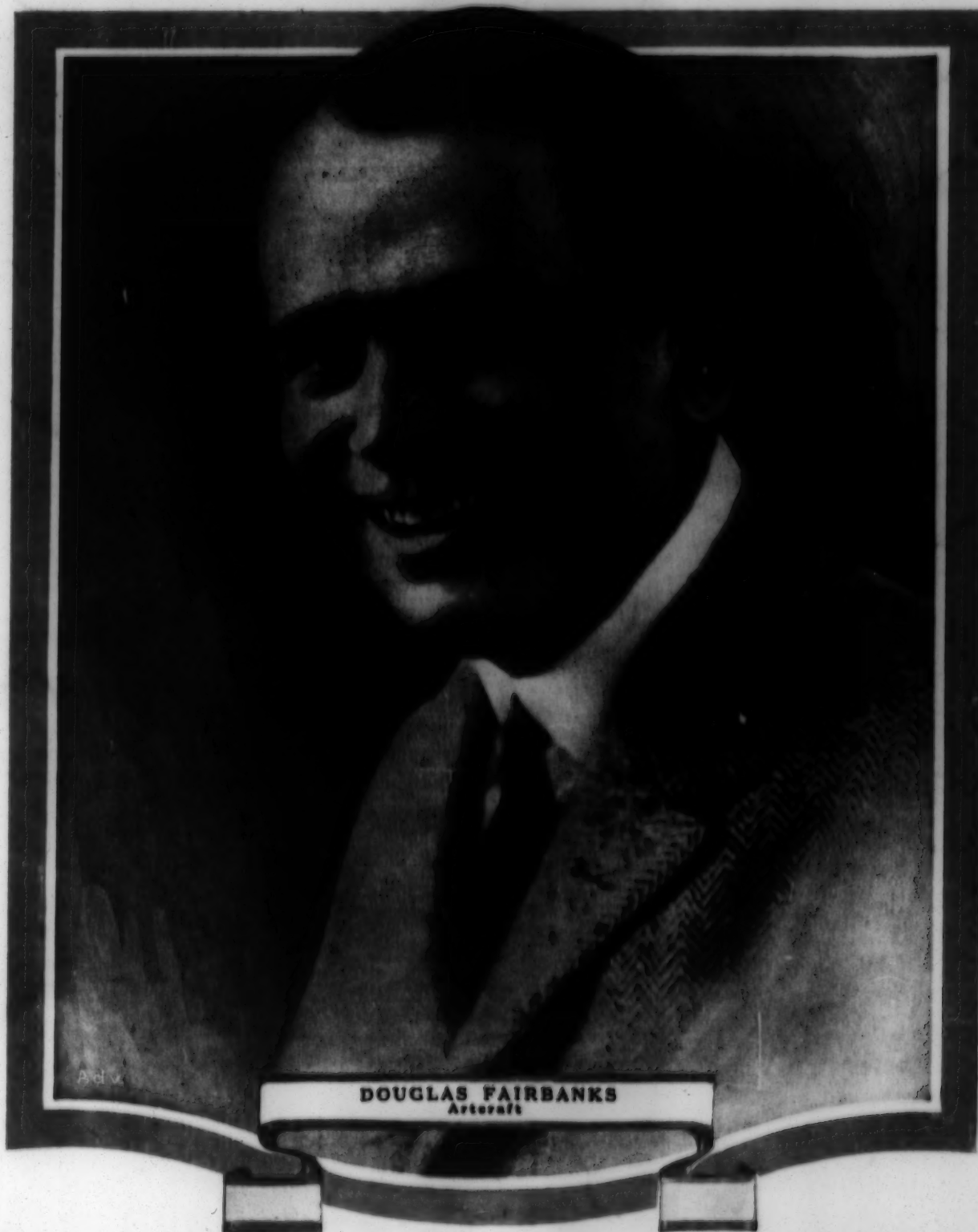
The Old Exhibitor Gives Readers Exclusive News



JANUARY 12, 1918

NOTICE TO READERS: When you finish reading this magazine, place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping. No address.—A. S. BURLESON, Postmaster-General.

PRICE TEN CENTS



Reserve Space in Annual—Exposition Issue, Feb. 2

THOS. H. INCE presents
Charles Ray
 in "His Mother's Boy"

*A Picturization of Rupert Hughes' story
 "When Life is Marked Down".*

*Picturized by Ella Stuart Carson
 Directed by Victor L. Schertzinger
 Supervision of Thomas H. Ince.*

A Paramount Picture



**Paramount equivalent
 to Exceptional**

—*Philadelphia Inquirer*

"His Mother's Boy," a Paramount Picture—which is equivalent to saying that it is exceptional, was the attraction at the Regent yesterday . . . replete with situations that command close attention.

—*Philadelphia Inquirer*

Throughout the master hand of Thomas H. Ince is evident in the enactment of tellingly effective scenes and in the artistic surroundings and in the character bits that are revealed.

—*Philadelphia Record*

That fight is no myth, and the havoc that a few turns about a perfectly inoffensive room can make is proof positive of Ray's ability as a pugilist.

—*Philadelphia North American*

There is something distinctively appealing about America's most popular "jeune premier" that will bring a distinctive class of patronage to your house.

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DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVIII

NEW YORK, SATURDAY, JANUARY 12, 1918

No. 2038

ADJUSTMENT OF RAILWAY PROBLEM LOOKED FOR BY THEATER MANAGERS

Order Out of Chaos Expected as Result of Government Control of Systems—Traveling Companies Undergo Many Hardships in Endeavors to Give Performances—Screen Will Benefit Greatly If Conditions Show No Improvement—Many Cancellations of Attractions

An adjustment of the transportation problem as it affects the theatrical business is looked for shortly by producing managers, as a result of the passing of the railroads into the hands of the Government. The chaos and confusion that have existed for several months in the railroad situation owing to the inability of the various systems to meet the exigencies of war-time transportation have played havoc with the plans of managers and resulted in widespread cancellation of performances.

Situation Still Serious

The situation is still serious, it is admitted, but with the working out of new methods of railroad operation by Director-General McAdoo, theatrical men believe that improved facilities will be established for traveling attractions. Anything like the old order that prevailed before our entrance into the war, however, is not looked for. Managers realize that efficiency and vigor in the prosecution of the war must come first, and they are ready to make needed sacrifices, but they hold the opinion that they should not be deprived of a large part of the means of their livelihood, if a way can be found to prevent it, and recent incidents show that the Government sympathizes with this belief and is eager to alleviate conditions as quickly as possible.

McAdoo Aids Minstrel Company

Only last week Director-General McAdoo went to the aid of Al G. Fields's minstrel company, which was stalled in its private car at Wheeling, W. Va., under the defunct Railroads War Board's formal order forbidding railroads to haul private passenger cars in interstate commerce.

After hearing the plea of the manager of the organization that his car held fifty-one people, more than the ordinary Pullman, and was not a luxurious coach, such as the War Board's order was intended to hit, the Director-General ordered the car attached to a train, which hauled it into East Liverpool, Ohio, in time to fill an engagement.

Much of the stress and strain upon railroad facilities could have been avoided, it is believed, if so much congestion of freight traffic had not prevailed at New York.

New York Feels Congestion Most

"Had other seaports along the Atlantic Coast taken over a goodly share of the work assigned to New York, there would not have resulted the coal and sugar shortages and the fearful congestion of war supplies of all kinds,"

said a prominent theatrical man to a MIRROR representative yesterday.

"But concentration has been placed upon New York, and such excellent harbors as those at Boston, Baltimore, Norfolk and New Orleans have been almost neglected. The condition of New York is similar to that of a funnel in which so much has been poured that it overflows. Naturally, this congestion has been felt in all kinds of business and undoubtedly is partly responsible for the decision of the Government to take over the railroads and thereby bring about a better distribution of war supply shipments."

One result, it is learned of the railroad situation upon theatrical activities should there be no improvement in transportation facilities, will be that producing managers will curtail all road productions and confine their attention to presentations in New York, Boston, Chicago, Philadelphia and a few other large cities.

Klaw and Erlanger announce that they will conclude the tour of "Ben Hur" at St. Louis on Jan. 19, owing to transportation difficulties. The play requires for its transportation a special train of six to eight baggage cars, and on several occasions the production has failed to arrive in a city in time to give the Monday night performance.

New Orders Affect Theatricals

The Government has ordered* the elimination of luxury so far as practicable on railroad trains. Special cars have been forbidden, and one-fifth of the number of passenger trains in service are to be curtailed, all of which will affect seriously traveling theatrical attractions. Most of the larger organizations leaving New York have been in the custom of traveling in special cars, attached to scheduled trains. Hereafter, the members of these companies will be forced to use ordinary day coaches in common with people from other walks of life.

Freight shipments of coal and perishable foodstuffs must have preference over passenger traffic, according to a decision of Mr. McAdoo. As a result passenger trains will, from time to time, be subject to delay, and in the cases where these trains are carrying theatrical companies, it will mean the elimination of performances here and there. Pullman allotment to the passenger trains will also be greatly curtailed, resulting in but one, if any, parlor car to a "through" train.

Screen May Benefit by Condition

The discomforts of travel have tra-

ditionally been the bane of an actor's existence. Now that they have been increased because of the desire of the Government to bring more vigor to the prosecution of the war, will the actor succumb more easily to the lure of the screen? Will he prefer a stationary position with a film company even though he may be only employed as a leader in mob scenes to traveling about the United States in war time? The immediate future will tell.

In the meantime motion picture manufacturers are taking advantage of the situation and are making direct bids for business to theater managers throughout the country. The managers, it is reported, are beginning to realize that it is worth more to them to have their houses open six nights a week with picture productions than to depend upon the vagaries of theatrical booking offices in these times when transportation difficulties seem insurmountable.

With each week there are recorded new cancellations of theatrical dates, owing to the inability of the companies to obtain railroad connections. Reports from the Northwest indicate that the conditions there are worse than elsewhere in the United States, and that touring organizations are being stranded because of lack of baggage cars.

Transportation Difficulties

In the East, however, there is not any general expression of optimism apparent. Several managers are biding their time in sending out companies until there is greater assurance of improvement in railroad conditions. The journey between New York and Wilmington, Del., is particularly beset with transportation difficulties. As the Delaware city is one of the favorite try-out stands, New York managers are especially worried by the situation. The opening of "Words and Music" at the Fulton Theater was recently delayed, owing to the inability of the management of the attraction to obtain a baggage coach at Wilmington, where the trial performance was given, for the transference of scenery. The Grace George company, which is shortly to open at the Playhouse in the new Hatton comedy, "The Indestructible Wife," had considerable difficulty in reaching Wilmington for the opening performance of the play. Almost twenty-four hours were consumed in the journey, owing to the fact that the shipment of coal and food to relieve the famine in the East had the right of way. Passenger trains throughout the East during the past week were generally delayed.

MANAGERS LAY IN NEW COAL SUPPLY

Future Cold Snaps Will Find Theaters Prepared—Patronage Last Week Affected

Now that the great quantities of coal which have accumulated at tidewater during the past ten days are being released, theatrical managers are laying in a sufficient supply to enable them to withstand successfully hereafter any cold snap of such severity as gripped New York last week.

The daily consumption of coal runs from one or two tons for the small theaters up to twelve for the Hippodrome, the biggest theater in New York, which gives two shows daily.

Patronage of Broadway theaters was seriously affected last week and particularly on New Year's Eve, the night when business is traditionally profitable for every kind of attraction, good, bad or indifferent. The extreme cold weather kept down the advance sales and the New Year's Eve attendance, so far as the theaters were concerned, was disappointing. Other nights of the week fared no better, and it was not until last Saturday afternoon, when the weather had moderated, that business at the playhouses had again reached a normal state. It was a common practice among theater patrons last week to sit through performances in overcoats and wraps.

Several of the theaters had enough coal on hand to keep their patrons warm, but these houses suffered in attendance because of the fact that other theaters were cold and draughty. The Keith houses were among the most comfortable places in town, and by order of E. F. Albee and A. Paul Keith, were kept open every night until after midnight to provide lodging and warmth to cold sufferers.

WILL NOT BUILD HOUSE IN MONTREAL Shuberts Not Planning Theater in Canadian City in Opposition to K. & E.

MONTREAL, CAN.—There is no foundation for the rumors circulating in Montreal to the effect that the Shubert theatrical firm were planning to build a new theatre in Montreal to play their own attractions in opposition to Klaw and Erlanger.

Inquiries addressed both to Klaw and Erlanger and the Shuberts brought forth emphatic denials from both firms. Klaw and Erlanger have a ten-year contract with Messrs. Edward and Driscoll, and the Shubert firm a five-year contract with the right of renewal for an additional five years given Edwards and Driscoll.

Mr. Erlanger says his firm will follow its invariable policy and stand by its contract. Mr. Shubert declares that his firm has not the slightest intention of building a theater here.

CENTURY THEATER FAILURE NO SURPRISE TO BROADWAY

Enterprise of Comstock, Elliott and Gest in Obtaining House
Admired—Home of Many Theatrical Disasters

The failure of Messrs. Dillingham and Ziegfeld to make a successful playhouse out of the Century Theater with the presentation there of elaborate musical spectacles, has occasioned but little surprise in theatrical circles, owing to the fact that the Central Park West Theater has long been considered a white elephant. In the face of the extensive list of disasters that have come to the theatrical productions at the playhouse since it was opened as the New Theater in 1909, there is much to be said for the courage and enterprise of Comstock, Elliott and Gest, who have leased the place for the production of their dramatic spectacle, "Chu Chin Chow." It is felt on Broadway that if this attraction cannot record a season financial profit at the Century all hope may as well be abandoned of ever making a successful playhouse of the building.

When the theater was opened it was hailed as the symbol of the highest theatrical endeavor in America. Art, pure and unadulterated, was to reign there supremely. The most prominent men in New York's artistic, social, and financial circles were among its supporters. A company of famous players was engaged, and plays by Shakespeare, Maeterlinck, Galsworthy were produced.

Private Enterprises Fail

Two years later the enterprise failed, with a loss estimated at \$400,000. The theater was then leased to the Lieblers, who renamed it the Century, and presented therein the Oriental spectacles, "The Garden of Allah" and "The Daughter of Heaven." But these productions failed to return substantial profits, and their sponsors went into bankruptcy shortly after the latter play had concluded its engagement.

During the seasons, 1913-14 and 1914-15, the building was the home of grand opera, under the management of Milton and Sargent Aborn. This venture, however, went on the financial rocks in May, 1915, when receivers were named in the Supreme Court for the Century Opera Company, the producers.

Ned Wayburn, backed by Western mining interests, next invaded the playhouse, and announced a policy of light musical productions. His first venture, "Town Topics," failed after a few

weeks' season, and the production went through the bankruptcy courts.

Several private enterprises in succession leased its stage, including a religious spectacle, "Pilate's Daughter" and the Diaghileff Ballet Russe, but they were not patronized to the extent that their producers had anticipated.

Musical Revues Fare No Better

Dillingham and Ziegfeld were then engaged by the Century Amusement Company at high salaries to place the theater on a profitable basis, with the production of pretentious musical revues, but after a season and a half they have withdrawn, and the playhouse now passes under the management of Elliott, Comstock and Gest. The latter firm believes that the theater can be made to pay with radical changes in the plan of management. Accordingly, they will institute popular prices and a "back-to-the-box-office" policy with their presentation there of "Chu Chin Chow," beginning Jan. 14.

The Dillingham-Ziegfeld production, "Miss 1917," closed last Saturday night. A development growing out of its last days was an application for receivership filed by Flore Revalles, one of the principals of the cast. Fred G. Latham and Andrew F. Sullivan were appointed to take charge by Judge Manton, of the United States District Court. In her petition Miss Revalles stated that the assets of the Century Amusement Company consisted largely of properties and costumes. She also stated that the production of "The Century Girl" netted \$720,000 during its run last season. These receipts, it is believed, would have yielded a good profit had not \$280,000 of them been expended in altering the theater.

Fred G. Latham and Andrew T. Sullivan, the receivers of the Century Amusement Corporation, have been authorized by Judge Manton to pay the salaries of actors and actresses and other expenses for the week ending Jan. 5, amounting to \$17,195, and to pack up the scenery, costumes and other property and put them in storage. They are to pay Lew Fields \$1,750, Bessie McCoy Davis \$600, Cecil Lean \$750, Elsie Janis \$500, Harry Kelly \$500, and to others smaller amounts.

TO AID WAR RELIEF

Actors to Be Enlisted in Stage Women's Work

The assistance of actors as well as actresses is to be enlisted hereafter in the work of the Stage Women's War Relief. A meeting to discuss means of carrying on the work was held last week at 366 Fifth Avenue, and was attended by Florence Nash, Frances White, Dorothy Donnelly, Arthur Hopkins, Holbrook Blinn, Thomas A. Wise, Shelley Hull, Grant Mitchell, Ernest Glendenning, and others.

TO DIRECT THEATER

CINCINNATI, OHIO (Special).—Malcolm Morley, actor and manager, has been engaged as director of the Cincinnati Art Theater, to succeed Samuel A. Eliot, Jr., who recently resigned. Mr. Morley directed the Theater Workshop in New York last year. He has appeared on the stage in the support of several stars. His last engagement was in William Faversham's production of "Misalliance."

TO GIVE PLAY BY CRITIC'S WIFE

A one-act play, by Mrs. Ethelwyn Brewer DeFoe, wife of Louis DeFoe, dramatic critic of the *World*, will be a feature of the Militia of Mercy wool benefit to be held in the Belasco Theater next Monday afternoon. The piece is entitled "The Weaker One," and the cast will include Lenore Ulric, Calvin Thomas, William K. Harcourt, Alice Fischer and others.

NOVEL OFFERINGS AT PARIS THEATERS

New Plays at Three Playhouses—Rejane to Present "The 13th Chair"—Rostand Recites Poem at Comedie-Francaise

PARIS (Special).—It was a very distressing story that Mme. Rejane offered us at her theater. "L'Autre Combat" ("The Other Battle") illustrates the struggle that takes place in the home of those who suffer from the War, and incidentally, that the choice of a husband should be an individual affair. The parents of Madeleine de Rozys persuade her to marry Jean Berger, who has grown up with her, is enormously wealthy and has returned blind from the War. Soon after their marriage, she falls in love with a young officer, and one day while they are together, the blind husband enters, and, unaware of the interloper, makes ardent love to his wife. When he has gone, the lover, touched by rather tardy scruples, accuses Madeleine in manly fashion—I suppose we got the habit from Father Adam—of having tempted him to sin, and finally departs leaving her broken-hearted. Later he is reported killed and Madeleine betrays herself at the news. The unhappy husband forgives her.

Some of the situations are rather painful, but it served at least to give Romuald Joubé opportunities to show the result of his magnificent training under Antoine, and as leading man with Sarah Bernhardt. He dominates the play in which J. de Péraudy as the young officer and Mlle. Delvé in the unsympathetic part of the wife, did very well. Madame Rejane will shortly produce Mr. Bayard Veillers' "The 13th Chair," translated by Mlle. Gabrielle Dorziat.

At the Ambigu, "Le Systeme D..." by MM. Pierre Veber, de Grosse and Guillemaud runs the gamut of military ingenuity in a farce of the "when-first-we-practice-to-deceive" description. Montavel, who is jealous of his wife, tries to obtain sick leave in order to remain at home. But he is out when the Army Doctor calls and Bouju, a poilu, takes his place. Now the Doctor knew



PARTNERS IN JOY

Jack Norworth and Lillian Lorraine are the chief entertainers in "Odds and Ends"

WAR PLAY AT THE PARK

The Spanish-American revue "The Land of Joy" will end its engagement at the Park Theater Saturday night, and "Seven Days' Leave," an English war melodrama, will be produced there on Jan. 14. The play, which is now running in London, was written by Walter Howard, and has been rewritten for America by Max Marcin. Daniel Frohman presented the play recently in Boston.



RETURNS TO THE STAGE AS LADY ALGY

Maxine Elliott is Playing the Leading Feminine Role in William Faversham's Revival of "Lord and Lady Algy"

TOR DE AROZARENA.

CIRCUIT FORMED OF CAMP THEATERS

Fourteen Playhouses Nearing Completion—Programs to Be Changed Each Week

Theaters, which are under construction at the United States army training camps, will shortly be ready for business. The buildings, which will be known as Liberty Theaters, are to be fully equipped for the presentation of plays, vaudeville, motion pictures and athletic contests. The seating capacity of each theater will average about 2,000 persons.

A theatrical circuit has been formed of the fourteen camp playhouses that are now nearing completion, and the bills will be changed each week. There will be plays by professional companies one week, then vaudeville, then a week of motion pictures, and a week devoted to amateur entertainments and athletic exhibitions. The circuit includes Camps Upton, Dix, Devens, Lee, Meade, Sherman, Taylor, Jackson, Wheeler, McClellan, Greene, Wadsworth, and Hancock.

The War Department Commission on Training Camp Activities, on the recommendation of Marc Klaw, head of the Military Entertainment Service, has appointed the following managers of the Liberty Theaters at the various camps:

E. A. Braden, Camp Lewis, Tacoma, Wash.; W. O. Wheeler, Camp Gordon, Atlanta, Ga.; Charles E. Barton, Camp Meade, Annapolis Junction, Md.; George H. Miller, Camp Upton, Yaphank, L. I.; E. W. Fuller, Camp Custer, Battle Creek, Mich.; Harry Clay Blaney, Camp Merritt, Tenaflly, N. J.; H. H. Winchell, Camp Pike, Little Rock, Ark., and Maurice Greet, Camp Devens, Ayre, Mass.

VIRGINIA HARNED TO RETURN

Virginia Harned will return to the stage this month to appear with Arnold Daly in Herman Bahr's play, "Josephine," in which Daly will be seen in the role of Napoleon. The play has been adapted by Dr. Washburn Freund, and will have its first performance in Atlantic City on Jan. 17. The cast, in addition to Daly and Miss Harned, will include Arthur Forrest, Harry Messtayer, Hubert Wilkie, Paul Irving, Ann Andrews, Aimee Dalmores, and Marion Ballou.



Dalys and Sanford Co.

JOYFUL JENNY OF THE SHOPS

A Flatbush Pollyanna is Laurette Taylor in Her New Play, "Happiness," at the Criterion.

HEARD ON THE RIALTO

In our desire to keep our readers informed of the progress of "A Little Bit of Fluff," in London, we beg to state that the farce has passed its one thousandth performance at the Criterion Theater. It was able to continue but for one week when it was presented here last season. The London run is said to be the longest attained by any play in recent years.

Edward Sheldon's "Romance," in which Doris Keane is appearing, is pressing "A Little Bit of Fluff" closely for honors in the number of performances given. It has been played over nine hundred times at the Lyric Theater. Both of these attractions give promise, according to the report, of running "for the duration of the war."

The Rialto has settled down to a comparative calm, following the feverish excitement of Christmas week, when eight premieres were given. New Year's week witnessed but two openings, and this week the only new production is that of "Karen," a play from the Scandinavian, at the Greenwich Village Theater.

In their review of the Cohan Revue the critics maintained a discreet silence over the part of the entertainment in which a number of gibes were directed at certain of them. Mr. Cohan seems to have no more reverence for dramatic criticism than he has for so-called dramatic wizardry. At any rate he pokes fun at the characteristics of certain critics and anticipating a certain amount of boredom with the nature of this fun, he introduces a remark that no one is interested in critics any way.

There was an unmistakable feeling on the opening night of the revue that Mr. Cohan had a keen relish in directing shafts of sarcasm at the critics; that, in fact, he had still a vivid remembrance of those days when they would not give him or his works serious consideration.

Regardless of Cohan, however, critics are having more and more their creative day in the theater. Alan Dale will shortly take his place among the new playwrights of the season. The Hattons, who formerly conducted the dramatic department of the Chicago Post, are to be represented this month with another comedy (the sixth since they began to write plays); P. G. Wodehouse, changing Pollock and Renold Wolf, who conduct critical departments in magazines and newspapers, have between them, several productions on Broadway this season. Now comes an announcement from the Belasco Theater that Mrs. Ethely Brewer DeFoe (Mrs. Louis DeFoe) has written a one-act play, entitled "The Weaker One," which will be presented at the Militia of Mercy Benefit, to be held there next Monday afternoon.

Ned Wayburn, stage director, is also to be known in the future as Ned Wayburn, inventor. He has designed and perfected a "telescope stage" ("patent applied for and all rights reserved"), which is now in use in the new Mid-night Frolic atop the New Amsterdam Theater. A mechanical novelty is this stage, and it is attracting almost as much interest as Mr. Ziegfeld's voting contest to determine the most beautiful girl in the entertainment. When out of action the stage has an ordinary appearance, with the exception that steps lead up in front from the dancing floor. When in use it moves out slowly in much the same manner as a drawer in a desk until it extends almost to the first tables of the spectators, thus bringing the performers into really close intimacy. When the number is approaching its conclusion the stage begins to move back slowly until it reaches its original position.

MUST KEEP WAR TAX RECEIPTS SEPARATE

Financial Confusion at the Cen- tury Inspires New Ruling by Revenue Office

The Internal Revenue Department has established a new ruling, it is learned, to the effect that theatrical managers must keep separate bank accounts for their war tax receipts. The new order is said to have been inspired by the confusion of bankruptcy proceedings of the recent Century Theater enterprise, in which it is alleged that the amount due the Government in war taxes was not properly tabulated.

The Government is not concerned with theatrical productions in so far as they fail or succeed. Its only care is to collect the proper tax due it, and it believes that greater expedition and efficiency can be obtained in this collection if the tax receipts are kept separate from the general receipts of the attractions.

The Century company has already paid the tax for the first month after the measure went into effect, a sum said to have been in excess of \$10,000. The amount for the last month of the run of "Miss 1917" is said to be also of a considerable size.

WASH. SQ. PLAYERS NEW BILL

The Washington Square Players have entered upon the last two weeks of their present bill at the Comedy Theater. On Monday evening, Jan. 21, they will present the third bill of their subscription season. There will be four one-act plays, one of which is not yet announced. The program includes "The Sand Bar Queen," a comedy by George Cronyn; "Suppressed Desires," a satire by George Cram Cook and Susan Glaspell, and "Pokey," an historical burlesque by Philip Moeller.

"BILLETED" FOR THE FULTON

"Words and Music" will be withdrawn from the Fulton on Saturday night, and on next Monday Margaret Anglin's production of "Billeted" will be moved to that theatre from the Playhouse. At the Fulton matinees will be given Fridays, in addition to Wednesdays and Saturdays.

STUDENT ACTORS TO APPEAR

The students of the American Academy of Dramatic Arts give their first matinee of the season on Friday at the Lyceum Theater. The program includes "A Second Lock," a comedy in three acts by C. A. DeLima, and "Pomp," a one-act play by Sada Cowan.

HEARTS AND FLOWERS

Bring Marion Davies and Richard Carle Together for a Comic Moment in "Words and Music."

SHUBERTS EXTEND BOOKING CONTROL

Century Theater Productions Will Now Come Under Their Routing, It Is Believed

As a result of the acquirement of the Century Theater by Comstock, Elliott and Gest, the Shuberts extend their booking control in New York. The new managers of the Central Park West playhouse are independent producers but book their attractions through the Shuberts. Dillingham and Ziegfeld, the former managers of the Century, are Klaw and Erlanger allies, and their withdrawal from the direction of the house means the loss of one theater to the K. & E. forces in the booking war.

As the Shuberts book all Comstock, Elliott and Gest attractions which have played in the Princess, Manhattan and Longacre Theaters, it is reasonably certain that they will route the productions which this firm presents in the Century. Attractions which play in Shubert houses in New York have to play "Shubert time" on the road, in accordance with the terms of rental contracts in force at Shubert theaters.

Should "Chu Chin Chow" meet with continued prosperity at the Century it is the plan of Comstock, Elliott and Gest to present other elaborate spectacles at the uptown playhouses. It is reported that next fall this firm will produce there "The Maid of the Mountains," a musical play now running at Daly's Theater, London. During the run of "Chu Chin Chow" a "back-to-the-box-office" policy will be in force. According to an announcement from the management all the three thousand seats for each performance, except one hundred, will be sold at the boxoffice, the hundred going to agencies in hotels. Prices will range from twenty-five cents to \$2.

"SEVENTEEN" COMING

"The Masquerader" will end its engagement at the Booth Theater on Jan. 19, and the succeeding attraction will be Booth Tarkington's "Seventeen." This is a dramatization of the Tarkington short stories, and has been played in the Middle West, with Gregory Kelly in the leading role.

ESTABLISHED JANUARY 4, 1879



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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

A.D. 1918

THE NEW year is well on its way. Most of the greetings have been said or delivered.

All of us now are waiting and taking chances, and the French have a proverb to the effect that Chance is the business agent of God.

If you have not yet attended to that leaf, the injunction of THACKERAY may not be out of place: Turn over the new leaf and paste the old ones down.

There is no better way to make the New Year what we would have it.

THE DAY OF INDEPENDENCE

DESPITE the admission tax, the rental tax, diminished patronage due to the wave of economy which has swept over the country and a generally precarious state of affairs, the exhibitor of motion pictures may take comfort in the fact that he is a more independent business man to-day than ever in the past. It may not be a particularly profitable freedom just now, but it gives a bright hue to the future.

We are not basing the exhibitors' freedom on protestations of friendship circulated by producers. These are conventionally pleasing and mean about as much as "sincerely yours" at the termination of a letter. Nor has there been any important change in the method of distributing film. Organizations engaged in the making and marketing of photoplays are no more philanthropically inclined than in other days, but—and here is the exhibitors' assurance of freedom—they have come to regard the motion-picture house as something more than a shipping point for the output of their laboratories.

The past year has brought a marked advance in recognition of the house manager as a free agent whose patronage must be cultivated and this work of cultivation is no longer left to fledgling salesmen. They do their part, to be sure; they follow in the course laid out; but so important has the gentle art of cultivating the exhibitor become that the leading executives of the principal companies make periodical trips for the purpose of establishing a closer relationship with house managers.

This, in itself, is proof enough that the exhibitor has risen to a state of independence quite unlooked for in the days of the Motion Picture Patents Company. Instead of being told to take what is given him or nothing, he is permitted to discuss his likes and dislikes across a luncheon table and on the other side of the table is a president, vice-president, a general manager, or some such titled personage.

A WOMAN STARTED IT

IF PLAYERS of companies which come and flit like ships that pass in the night had the staying qualities of the Washington Square organization the end of the seasons might be different. You are not to understand from this that it is always the fault of players that they go to and fro. Managers and producers are sometimes the cause. Nor are you to believe that all Washington Square players have reached the Ultima Thule of the profession.

Collectively, however, the Players stay put. And the director or whoever is responsible for the work of the W. S. P. attempts and generally succeeds in doing something which other producers do not attempt. Partial success in the undertakings have a certain hold on those who patronize the attempts. In any profession or line of busi-

ness the man or woman who "does things" different from the majority, usually, in the coinage of the common lot, arrives.

Although the Washington Square Players have been seen in this city for more than one season, it is not generally known how the organization got under way. The story is that to Mrs. HELEN WESTLEY is due credit for bringing about and perfecting the organization. Three years ago, as the narrative runs, Mrs. WESTLEY was one of that contingent in Washington Square which made the bookshop of the Boni boys its place of rendezvous. Paradoxically, the contingent met for the purpose of tearing down rather than building up. That is, the contingent was more critical than constructive. One day while the kettle was simmering as to what theaters should be, Mrs. WESTLEY inquired, "Well, why don't we put on a few plays? We've talked enough about how badly other people do it; let's do it ourselves." Thereupon the movement was at once put in motion, and the result shows that Mrs. WESTLEY's foresight was correct.

Coming down to present conditions it is not amiss to state that when the project of reducing rates was discussed by older and more pretentious managers, the management of the Washington Square organization adopted a lower schedule of prices which has brought about an increase of revenue. This is not because there has been a reduction, rather because the Players have given the public what the public wanted.

SEND IN WAR TAX FIGURES

REPORTS received by THE MIRROR indicate that exhibitors have been slow in responding to the appeal of the Allied Exhibitors' Legislative Committee for full information concerning the effects of the war tax on their business.

Merely as a matter of self interest any manager of a motion-picture house is making a grave mistake in ignoring this simple request from members of exhibitors' organizations who have united for the good of all. The committee must have accurate and complete figures before it confronts Congress. These figures are obtainable only from individual exhibitors and the time to supply them is *now*.

SHAKESPEARE'S KNOWLEDGE OF THE NEW WORLD

"THE TEMPEST" is the only play by SHAKESPEARE in which the dramatist showed that he had any knowledge of America. FURNESS and KIPLING brought out the idea that SHAKESPEARE's color in the Bermudas was obtained from returned mariners. In other words, the adage, "tell it to the marines" was reversed. The marines "told" it to SHAKESPEARE. But no controversy over the views of FURNESS and KIPLING ensued and only solemn visaged students of SHAKESPEARE ever thought any more about the opinions stated.

But now comes Professor CHARLES MILLS GAYLEY, one of the faculty of the University of California—we are not advised what prompted him to do it—who tells us that SHAKESPEARE had some knowledge of the New World which he obtained from higher sources. He had friends who were leaders of the Liberal, or Independent party, who were members of the Virginia Company of London.

It is a long story. The short of it is that Professor GAYLEY finds in a letter by WILLIAM STRACHEY, a document which was known only to the inner circle. A comparison of this letter with descriptions in "The Tempest" satisfies Professor GAYLEY that SHAKESPEARE's friends, who were friends of STRACHEY, if not of SHAKESPEARE himself, gave SHAKESPEARE insights of the New World, and that SHAKESPEARE's information of this continent was obtained from men of learning.

We know nothing more than what Professor GAYLEY tells us, but we are certain that if SHAKESPEARE had no information about the New World when he wrote "The Tempest," he would, were he now living, in view of what is transpiring, be an ardent admirer of this part of America, just as all Britons are at this writing. And this latest opinion by a California professor is certainly of more interest and more worth while than ever was the Baconian claim.

ANOTHER CHANGE AT THE CENTURY

ON THE surface it looks as though the Century Theater's policy has finally anchored. Next Monday the management of the ZIEGFELD-DILLINGHAM combination shifts to that of WILLIAM ELLIOTT, F. RAY COMSTOCK and MORRIS GEST, who will move the very popular "Chu Chin Chow" from the Manhattan Opera House.

Changes likely to please the public are that more tickets will be on sale at the box office than at the hotels; that the highest-price seat is marked two dollars; then a drop to one-fifty, thence to seventy-five, fifty and twenty-five cents, the latter price being a sop, we take it, to the gods who have had no habitat in the "legit" houses for some time. This notch in the history of the Century puts the \$2,000,000 house on a level with the best houses in the Broadway zone.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"Cohan Revue" Amusingly Burlesques Broadway Life—"Happiness," A Manners-Taylor Product, in Which Emphasis is Placed Solely Upon Characterization—Another Midnight Frolic

"THE COHAN REVUE 1918"

Musical Revue in Two Acts and Sixteen Scenes, by George M. Cohan. Produced by Cohan and Harris, at the New Amsterdam Theater, Dec. 31.

Players: Nora Bayes, Charles Winninger, Irving Fisher, Charles Dow Clark, Paul Nicholson, Sydney Jarvis, Hans Wilson, Al Stedman, Fanny Stedman, Phil White, Paul E. Burns, Arthur Hill, Frederic Santley, Eleanor Henry, Lila Rhodes, John B. Dyllan, Jessica Brown, Lou Luckett.

George Michael Cohan has again taken the harp of Broadway life and played upon it amusing and varied tunes—melodies with a major movement of gentle burlesque, but possessing many clever minor strains of whimsy and sentiment. In short, George Michael has brought new zest to the new year so far as the theater is concerned. His latest revue, ushered in on a night that would coagulate the enthusiasm of even his warmest admirers, it contains those elements of fast and furious fun that have characterized the most successful of this class of work.

While the production does not possess the distinctive originality of the Cohan Revue presented at the Astor two years ago, it is, nevertheless, sprightly and genuinely witty, and it is staged with true Cohanesque spirit in speed and vivacity.

Cohan can be irreverent without being bitter and antagonistic. Cherished conventions and institutions of the theatrical world he attacks with pointed but kindly satire. Nothing is sacred in his melting pot of ideas. But his outlook is generous. The twinkle remains in his eye.

The author continues his practice of travesty the season's most conspicuous successes. This year he lays most emphasis upon "A Tailor Made Man," which he burlesques in the simple rhyming fashion that he employed in connection with "Common Clay" in his former revue. Other plays which come in for a large share of attention include "Business Before Pleasure," "Chu Chin Chow," "The King" and "The Eyes of Youth."

The chief characters from these plays and others are represented and they have a reinforcement from real life in the figure of David Belasco, who is depicted in his familiar accoutrements selecting new stars for the theatrical firmament. As acted by Charles Dow Clark there was not sufficient vigor and personality in the character of Belasco to make the representation particularly interesting. More successful was Frederic Santley's impersonation of Grant Mitchel and Paul Nicholson's representation of James J. Corbett. And, of course, Charles Winninger repeated his uncannily perfect duplication of Leo Ditrichstein in "The King."

Nora Bayes had the most important position in the revue. Her assignment not only included the acting of various characters of current plays, but to her also fell most of the songs. Her most popular number was a satire on the knitting craze, in which she was shown to be working ceaselessly on a sweater for a soldier in utter disregard of burglary and fire in her household.

Hans Wilson performed some of the acrobatic stunts of Fred Stone, but he too lacked the personality to make his

impersonation of the Globe Theater star really vivid. Irving Fisher brought a good stage presence to the part of the Yogi of "The Eyes of Youth." Phil White and Paul E. Burns represented Potash and Perlmutter with fair success. Jessica Brown, a pretty and exceptionally graceful dancer, and Lila Rhodes were others who stood out prominently in their parts.

More of an appeal was made to the eye than in previous Cohan productions. A particularly effective scene in black and white showed a music room, in which occurred an elaborate whimsy representing the wedding of words and music.

"HAPPINESS"

Comedy in Three Acts and an Epilogue, by J. Hartley Manners. Produced by George C. Tyler and Klaw and Erlanger, at the Criterion Theater, Dec. 31.

Phillip Chandos.....O. P. Heggie
Formoy MacDonagh.....J. M. Kerrigan
John Seaworoff.....Hubert Druce
Walter.....Andrew Stiles
A Boy.....Warner Anderson
Mrs. Chrystal-Pole.....Violet Kemble Cooper
Miss Perkins.....Lynn Fontanne
Mrs. Wreay.....Catherine Proctor
A Girl.....Dorothea Camden
An Assistant.....Edna Jane Hill
An Applicant.....Dorothy Dunn
Jenny.....Laurette Taylor

It is becoming a burning question in the theatrical world whether J. Hartley Manners and Laurette Taylor are not placing too much reliance on each other for the good of their own popularity. The recent productions in which the two have combined their talents would indicate that the question may be answered in the affirmative. Mr. Manners, while fortunate in a wife of such distinctive charm as Miss Taylor, nevertheless, seems to be writing with only her personality in mind. His work since "The Harp of Life" shows more attention paid to characterization than to the development of plot or story.

On the other hand, Miss Taylor is subordinating her very rare ability as an actress in a succession of roles in

which she is too easily triumphant; in which, indeed, there is increasing demonstration of her power to dominate conspicuously without having undergone clashes of will so necessary to dramatic action.

The public is fast learning what to expect in a Manners-Taylor play. The obvious and conventional are rapidly supplanting those qualities of surprise and originality that distinguished the story and characterization of "The Harp of Life." Instead of carving out new paths in the theater, the author and actress have assumed a *laissez-faire* attitude which threatens their very great hold on the playgoing public.

"Happiness," in our opinion, is the most futile play in which Laurette Taylor has as yet appeared. It is practically a monologue for the star. Other characters come and go, but they give the impression of merely assisting Miss Taylor, interlocutor-like, in expressing the optimistic philosophy of her role rather than being integral forces in the play. There is not a conflict throughout the entire action. The very amiability, the willy-nilly surrender of all characters in the comedy to the whims and moods of the chief figure pall, and we fidget and fuss in our chairs, awaiting hopefully a play in which Miss Taylor will struggle bravely and with difficulty against seemingly insurmountable obstacles.

The actress's exceptionally vivid personality is given splendid opportunities to exert itself in "Happiness." As the cheerful and determined little errand girl, Jenny, Miss Taylor is altogether charming. The character as played, is, with one exception, the only really vital one in the comedy. There are pride, humor, homely and vigorous philosophy, and undaunted optimism in Jenny. The figure by itself is a noteworthy study.

To fulfill the purposes of the playwright, Jenny inspires a rich and bored young society woman, whom she visits upon an errand, with fresh confidence and cheerfulness. In return, the society

woman gives her the necessary encouragement and financial assistance for a dressmaking establishment of her own.

Violet Kemble Cooper appeared as the Lady Bountiful. O. P. Heggie made the negligible figure of a lackadaisical rounder exceptionally human. J. M. Kerrigan was a likable young Irish romancer, and Lynn Fontanne characterized well the part of a garrulous society butterfly.

ZIEGFELD MIDNIGHT FROLIC

Girl as an institution is again glorified in M. Ziegfeld's latest bacchante, atop the New Amsterdam Theater, and glorified in a way that surpasses most of this producer's recent midnight enterprises. When the great history of the American theater is written an exhaustive chapter must be devoted to the cleverness and foresight of Ziegfeld in capitalizing so profitably the beauties and charms of girls. They are the bases, the cornerstones of his enterprises. Instead of calling attention to a host of principles, with whose lines most of us are familiar, he concentrates upon the projection foremost of girls, with whose lines we can never become too familiar. The result—he has brought fame and fortune to himself and his properties.

In the new "Frolic" the girls again add distinction in the fact that they are figures in a beauty contest. Among the patrons the voting, indeed, is spirited, and the interest among the girls is wholesomely exciting, for is not the winner of the contest to have her salary doubled in the next "Frolic"—and in these times when the price of Rolls-Royces is mounting higher and higher?

A beautiful Urban garden, all blue and white, provides the background for the coryphees and upon a telescopic stage, invented by Ned Wayburn, they dance and sing and nod to their friends at the tables.

But Ziegfeld girls must change their costumes frequently and a group of varied entertainers take their places at the front. At the head of these are Frances White, she of the engagingly pert method and the bizarre distinctiveness of dress, and William Rock, her partner in diversion. They sing of honeymoons and dreams, and Frances alone shows versatility in characterization by appearing as a young and particularly attractive Carmen.

Claudius and Scarlett render old time songs to the maudlin accompaniment of the patrons. Frank Carter shows more earnestness than ability as the leading singer of the entertainment. Frisco, a new dancer of refreshingly, though beligerently, masculine manner, was rewarded with the loudest knocks on the tables.

Occasionally the headliners were assisted by the apostles of pulchritude, bedecked in costumes that left little to the imagination, but which caused increasing confusion and uncertainty to those voters attempting to render a fair and just verdict.

There were fifteen numbers on the program. The words were written by Gene Buck, and the music was composed by Dave Stamper and Leslie Stuart. The latter's tinkling "Floradora" style was best expressed in a number called "Cutie."



THE KING—HE WOULD A-WOOING GO
Betty Callish as a Parisian Actress in "The King" entertains Leo Ditrichstein, who appears as a Balkan potentate

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Silly Agitation for Higher Admissions Continues—The "Puzzle" Statement Issued by Carl Laemmle—Eugene Mullin Contributes to the Scenario Editor Controversy

THE silly blatter about the need for higher admissions goes on merrily in the trade press. Carl Laemmle throws the gears into high with a "sensational" statement to the effect that the whole industry faces certain ruin unless exhibitors perform the impossible feat of increasing admissions. Jacques A. Berst, on the other hand, boldly prints letters from leading exhibitors showing that they haven't made a dollar since increasing prices. He asks for economy in production and to leave well enough alone at the box-office. Certain editors, however, continue to constitute themselves mere echoes for the cries of certain manufacturers, and emit "raise-the-prices" yells as if per schedule.

Not a single trade paper has had nerve enough to place the "crisis" blame where it squarely belongs—up to the manufacturers—although numerous of the manufacturers, Mr. Berst being a fine instance, have themselves done so. Because the manufacturers have utterly failed to keep the matter of stars' salaries and studio economy within bounds—because the reckless expenditures of reckless directors have, as could easily be foreseen, at last driven the producers into a real financial panic—we exhibitors are asked to court certain ruin by raising our prices in the "tightest-money" times the American public has ever known! WE are to pay the price of the criminal wastage that has been going on in the studios for years and years and years! WE must save the day—by raising our prices when it takes our last ounce of energy and showmanship to get even normal prices in these abnormal times. The Laemmle statement was a special puzzle. Carl Laemmle is a very clever producer. Wasters haven't lasted very long on his premises. He has given us to understand for many years that "Use the Brains God Gave You" has been the watchword of his studio people, and that no matter how badly managed other producing establishments were, the Universal was a paragon of business efficiency. It was against the rules to pay silly salaries. That beehive of producing activity, Universal City, ran as smoothly as a clock. And still Mr. Laemmle opines that only the Exhibitor Patsy, through an admissions raise, can "save this great industry." I'll give a Universal Christmas present for the best answer!

The Old Exhibitor begs to acknowledge a number of interesting—yes, even "scorching"—letters on the scenario delay evil. Editor Frank Beresford of Triangle writes that they have no "hold-ups" out their way, because H. O. Davis and Julian Johnson stand for the writer and against delay. The consequence is that everybody in the Culver City studio has this spirit and contributors are sure of prompt action. Another editor, who won't permit the use of his name, says the delays cost the manufacturers money, too, because they've got to put writers "on staff" to be sure of first call.

"No good writer would be silly enough to make exclusive submissions to the most considerate editor in the world, the way submissions are dallied around a studio," writes this chap.

The beauty of the whole discussion is the frank attitude of the editorial clan. They all admit the interminable delays our first correspondent hinted at, and urge speedy reform. Another of the clan, who shall be anonymous, thinks a real reform would be:

"To evolve a system whereby directors could make up their minds as to what they want."

One correspondent says:

"I even know of an instance wherein a director who was in doubt about a certain story, finally turned it down because he had seen an unappealing picture the certain author had written—two years before!"

But the best letter of all is from Eugene Mullin, Vita's crack picker, and I'm allowed to give it in full. "Get" it!

"There is a wealth of sane, sensible and truthful matter in what your correspondent states, who at one time or other must have been in close relationship with studio conditions, as he displays an uncanny knowledge of the exact course of procedure resorted to by most concerns. Would that all our correspondents were so fair minded," says Mullin.

"Unfortunately, I also see no chance for improvement in these conditions until the much discussed star system is altered—not necessarily exterminated—but reduced to a stage where all concerns, and in natural order the editor, can conduct his business in a business-like way. Our fair minded correspondent has not exaggerated conditions in the least. An editor usually makes up his mind—or should—within a few days as to whether he wants a story or not, and if it is a good story and he buys it he should be given the credit or blame for its ultimate success or failure. If he buys rotten stories, he should be fired, but as matters now stand he must—as our correspondent states—await the joint approval of the production manager, the head of the concern and more often than not, as our correspondent again states, the star and if she or he has a manager, this same manager's approval also. As the last named indi-

vidual is usually one whose literary qualifications are on a par with those of a savage South Sea Islander's, it is easily understood why most of our present-day stars are appearing in such wretched and hopeless material, as the majority, I know for a fact, are influenced wholly by what their managers tell them and pay no attention to those folks who truly have their interests at heart as well as the interests of the concern, and whose choice of a bad story for them would be as much of a reflection upon their judgment and reputation as upon the star's own.

"I could cite many strange and weird instances of stars picking their own stories and the reasons propounded thereof, but reduced to a few words it all amounts to this: my invariable experience has been that we know better what is best for them than they do themselves. The fact that our judgment has been good enough in the first place to select material for them before they were known or made should count for just as much—if not more—in summing up present-day conditions. I am not one of those fanatics who would abolish the star system to the entire exploitation of the story, but as we all know, the best star in the world is not going to carry a poor story and many a good story on the other hand has been miserably maltreated, utterly submerged and ruthlessly hacked to allow Mr. I or Miss Y (Why) to appear in every scene face front with a keep-your-distance air. There are, of course, very pleasant exceptions to the general rule and we have in our midst good stars who have not been spoiled, for whom it is a pleasure to choose material and whom it is a pleasure also to talk stories over with. I have enjoyed the pleasant friendship of too many delightful personalities to include the whole in this mild criticism, but when we get to the much-to-be-envied point where our stars will judiciously and sagaciously appreciate that we would scarcely jeopardize our own positions and reputations by purchasing stories for them not suitable to or commensu-

rate with their talents or personality, then just so far will we have advanced another step in the progress of the art. Meanwhile, until this is attained, we are at a stand-still. What our correspondent says about the unholy length of time a story is retained by studios and what could quite naturally happen to the author is, as before stated, alas, too true. On many occasions it is just as embarrassing for the editor as for the author. It compels him sometimes to hide behind a mask of camouflage and evasion which taxes his ingenuity and his diplomacy to the utmost and makes life more of a burden than ever."

As most of the trade paper editors have no vision whatsoever, why don't they read "Without Fear or Favor" regularly? The most delightful editorial side-stepping I have witnessed in a long while is a certain journal's prediction of moving picture conditions in 1918. This paper gets around it this way:

"The New Year is about to begin. But it is no ordinary year. Nineteen-Eighteen promises to be one of the most revolutionary years the motion picture will ever see, unless all signs fail. We could make the usual number of stereotyped predictions about it. What's the use? There's just one thing worth remembering: Business conditions in general, and conditions in this business in particular, will force a show-down before the end of the year."

"Camouflage," as the correspondent remarked in the preceding item. "WE COULD make predictions, BUT WHAT'S THE USE?" Clever, anyway. We had to read it twice ourselves to know the man was afraid to predict! So we'll give to him in a few lines what "Fear or Favor" has had to say on the subject:

Exhibitor conditions.

Won't clear much in Spring. Concerted plea will be made to manufacturers to cut manufacturing costs. Lower admissions by Summer. Good business by Summer. Fall of 1918 best Fall in history of business. And admissions will not be increased even then.

Exchange conditions.

No big merger, but a few small ones.

Manufacturing conditions.

High-salaried talent, realizing that radical action only can avert crisis, will consent to salary readjustments.

Certainly the MIRROR should be worth 10 cents to that editor!

With all the changes going on in the business to-day—your office boy of last week becomes your "boss" of this!—isn't it surprising how the Metro crowd hold together? Same offices in the Longacre Building, same studio in Sixty-first street (with an addition in California, of course), same Rowland, same Engel, same Karger, same Rolfe! A real miracle in this day of upside-downside-up! The reason is evidently that the Metro crowd have put it over. When the bank balance shows a deficit, it's amazing how ancient partners in movie enterprises decline to walk on the same side of the street. Think of the Universal rows, the Triangle splits and—oh, no, Foxfilm is a quiet place, but



JAMES KIRKWOOD AND BILLIE BURKE
Director and Star Discussing Paramount Picture

that gang is almost all related! The Metro crowd have only the bond of business success to tie them, so they must make money. And I can see why: they have always tried to turn out the best, and at a reasonable price. Metro exchanges, too, have been known for the stability of their personnel, and can't you see that we exhibitors feel we get a better deal from people we've been dealing with right along? And that opens a new field for my type-writer: the vicious "transfer" system in vogue in the exchange end. You hardly get to know and like a certain exchange salesman or manager—enough, in fact, to prefer to do business with him—than his home office transfers him off to—well, maybe Berlin, as far as further value to you goes! I think certain exchange heads in New York have *transferitis* come on them, the way headaches or the measles come on the rest of us. Reverting to Metro, their way of doing business *right through* is a joy to the Old Exhibitor. But he hates to see them the exception. He knows that one of these days he's going to see *their* way the rule—sure, even in the fil-lum business!

The mention of exchanges reminds Old Exhibitor that he omitted one man from his list of exchange worth-whiles whom it is high time he noted here. This is the man who gave the Pathe exchange system an efficiency it had never known before, and who did memorable work in the same direction with General Film. Then to a small office in the Candler Building until the big fellows wanted his sort of man around again—he demands free rein and full responsibility. Of course, I mean Arthur S. Kane, the Select General Manager. It pleases me to have known Kane, or his work, for a half dozen years. Something I wrote of another chap—in a different end of the business, though—in these columns comes back to me as fitting Kane also. "One of the sort who work hard, work quietly and work sincerely, and whose word is their bond." Oh, yes, there is that sort in this business! Don't let Old Exhibitor's worst fil-lum exposures make you think differently!

Did you see "A World of Dreams" at the Rivoli opening? Photographer one Robert C. Bruce. The man whose name is on an uncanny number of unusual scenics that have been shown at Rialto and Strand. Indeed, Bruce may well be called the Belasco of the scenic screen. Beyond a doubt, he has brought to the production of scenics a "touch" that was never known in them before. Did you see "Me and My Dog," of some months ago? Fellows like Rothapfel and Edel speak of Bruce in *his* field the way they do of Griffith in the dramatic and Sennett in the comedy. And when, four years ago, Bruce came to Manhattan with his new ideas on the Newer Scenic, none of the big manufacturers would listen to him. "A nice fellow, and bright," said one of them, "but what is there in *even good scenic*?" That is where experience in the business hurts. My readers have already been told of the inexperienced (then) film man, Hammons, who laughed at the decision of the old-timers and took on Bruce himself. Bruce relates that at one time he was down to a dollar. While Hammons was arranging finances for the New Scenics. In three years each has made a tidy fortune from these films.

My idea of real smallness is a certain sort of exhibitor jealousy toward Rothapfel. An exchange salesman tells

me that when he takes a film to certain theater men with the information that Rothapfel thought well of it, they immediately become peeved.

"And it is the managers of big theaters, who ought to know better," said this man, "fellows who think themselves in competition with Roxy. Not in competition through locality, but because they give the better grade of entertainment in big houses, and are foolish enough to feel that they are as competent as S. L."

Even Old Exhibitor will grant that such men, if experienced controllers of large theaters, are competent to administer their own affairs successfully regardless of "what Rothapfel thinks," but how petty is the attitude of jealousy of the man who originated the whole 'big theater' entertainment scheme! It is precisely through such inane prejudices as this that exhibitors have never "gotten together" to correct business evils the way merchants do in other lines. (The exhibitor sells motion picture entertainment.) That is why the star and the wasteful producer have persistently played him for a good thing. The boob exhibitor is all jealousy, all spite, all suspicion. He has never been able to see beyond such things, to his larger interests. The idea of being jealous of Rothapfel! Wilson might as well be jealous of Washing-

ton, who laid the very foundation of this Nation!

"Miss 1917," the gigantic musical show at the gigantic Century Theater, New York, has failed with a loss that runs into the hundreds of thousands. Newspaper criticism has it that the affair "was run on a very prodigal scale. The head electrician was paid a salary of \$75 a week, and had three assistants, each of whom received \$35 weekly." Doesn't it remind you of the movie situation? Nothing said about the stars who were engaged, after much frantic bidding, at salaries of thousands a week? Stars who quit in temperamental huffs regardless of financial loss to the management. The movie producers are not the only men who work for the stars! And just as the star salary is forgotten in the reports of the musical show blow-up, and the electrician "with three assistants at \$35 a week" comes in for attention, so too is the matter of readjusting movie stars' salaries passed up in favor of eliminating some more exchange salesmen and shipping clerks. Or the exhibitor is advised to boost his prices just another bit! However, you have our prediction. With all his stupid internal dissension, the exhibitor worm is turning. Did you read Frank Hall's call for big directors to make pictures on their own hook, for pur-



JOHN MILTERN AND FANNIE WARD,
Appearing in "Innocent," Pathe Plays Production



QUAINT SCENE FROM "HIS OWN PEOPLE,"
Vitagraph Production with Gladys Leslie and Harry Morey

CABANNE LEAVES FOR LOS ANGELES

Heading Own Company, Director Will Produce Multiple Reel Feature

William Christy Cabanne, who for several months has been quietly making a careful investigation of the motion picture industry, with a view to producing his own pictures, left early last week for Los Angeles, where he will produce a multiple reel feature under his own banner. His organization will be known as the William Christy Cabanne Producing Company, and is backed by large capital.

J. L. Barnard, who launched the publicity campaign for Thomas H. Ince's "Civilization" in New York, Chicago, and other cities and who has made a thorough study of the selling as well as the producing end of the motion picture business, negotiated the organization of Mr. Cabanne's new company. He will represent Mr. Cabanne here, having just opened offices for the new firm in the Longacre Building.

Mr. Cabanne has been prominently identified with the industry for more than ten years. He became a director in the old Biograph days and many of the most successful Triangle releases are to his credit. He introduced Douglas Fairbanks to the screen, directing him in "The Lamb" and other successes. His latest success is "Draft 258."

"OUR LITTLE WIFE" NEARS COMPLETION

New Goldwyn Picture with Madge Kennedy Is Almost Finished

Madge Kennedy's latest vehicle, "Our Little Wife," the Goldwyn picturization of Avery Hopwood's stage success, is rapidly nearing completion at the Goldwyn Fort Lee studios. Miss Kennedy, whose work in "Baby Mines" and "Nearly Married" stamped her as an excellent screen comedienne, is surrounded by a notable cast in "Our Little Wife."

Her leading man, George Forth, who portrays the role of Herb, the loving but jealous husband of Dodo (Madge Kennedy), has done very creditable work in several screen productions made on the coast. William Davidson, as Dr. Elliott, is another who has given a good account of himself before the camera.

chase by the U. S. Exhibitors' Booking Corporation? That is another sign of the times. When directors work with their own money, they produce economically, of course. And the exhibitor gets service for less money. And is not nagged with raise-your-price agitations. Oh, this grand new business will come out all right! But there will be no apparent betterment until Summer.

ALLEGORICAL PLAY

The date of release of Pauline Frederick's next picture for Paramount, following "Mrs. Dane's Defence," has just been announced by that organization. The picture is George V. Hobart's allegorical morality play, entitled "Madame Jealousy," and will be released Feb. 4. The subject matter is entirely new to the films and is said to make a most unusual and interesting production. Miss Frederick plays the part of "Jealousy."

ELEMENT OF SURPRISE IS GREAT IN SILENT DRAMA

Producer Finds Unexpected Qualities in Plays and Players—
No Counting on the Public Taste

BY THOMAS H. INCE

The silent drama has, in its way, the same element of surprise, the same unexpectedness, as the spoken drama; and it is this that makes the life of a producer one continuous round of excitement, ending in dyspepsia.

From the first inception of the idea of a picture, until it is finally released, there is the same uncertainty as to how the public will receive your effort as there is to the first night's verdict on a play. The guesswork starts with the selection of the script and the first payment made to the author. The stage producer is well aware that styles in plays change as quickly as fashions in women's millinery. The tide may be going out, or at the slack, or on the turn.

The stage producer may, in following a popular vogue, be the last man in. He may have produced the best costume play of many seasons, only to find that overnight audiences all over the country have tired of costumes; or, after seasons of successful farce, he may launch a farce so hilariously absurd that it is hard to subdue hysteria at rehearsals, only to discover on the opening night that the dear public has decided to live in sackcloth and ashes and to weep bitter tears for years to come.

Ideas Must Be Timely

The same conditions obtain with the screen producer. His idea may be belated or it may be too previous. The stage producer watches his rehearsals eagerly to discover, if possible, what points are likely to please. The motion picture producer views the first "rushes" of a picture just as eagerly to anticipate the popular verdict.

Few persons who are not associated with the film industry have any idea of the elimination, editing, reconstructing and discarding that takes place before a film is offered to the public. Every episode is scanned as closely as the stage producer follows a play from its first reading to its final dress rehearsal. Both the stage and screen producer are entirely in the dark until the lights are up at the end of the first public showing.

In my own career as a producer I have learned one thing: that I am not infallible. Some pictures I was sure were swans turned out geese, and the despised ugly goslings developed into swans. I have learned, too, that there is a certain type of play that the public loudly demands, but never pays to see. In this class may be placed the allegorical, the symbolical, the diabolical, and those pictures which are so obviously moral that they cease to be interesting.

If the play itself furnishes the everlasting unexpected, the actors are even more surprising. One of my present stars, after several years of conscientious work, practically unheeded by the average theater-goer, climbed to a secure position in stardom overnight.

Success Comes Suddenly

I refer to Charles Ray. In "The Crowd" Mr. Ray portrayed the role of a nervous, overwrought youth with such insight and appealing truth that the studio was deluged with inquiries as to his past career; and yet Mr. Ray had been doing equally good work for two seasons, but his artistic characterizations had created little comment.

The same is true of Dorothy Dalton. While she had been giving artistic interpretations of parts for some little time, suddenly she became a star by her wonderful support of William S. Hart in "The Disciple."

In "Civilization," the small actors—"bits," so to speak—seemed to attract the most attention. Anyone who has seen this picture will recollect the quaint figure of a little girl playing with a duck, even after the submarines and the aeroplanes are forgotten. The child is the daughter of one of my associates, and the incident in which she figures was interpolated when her father and I had watched her one day playing with her toys and having a good time all to herself. I notice, too, that audiences are very receptive to humor. Even in tense drama a deft touch of comedy is always welcome.

A Comedy Bit

There is a bit of comedy "business" in a recent picture starring Charles Ray. This story is, in a way, a serious sociological study. A young millionaire, on a bet, lives for a few dollars a month in the most squalid section of New York. Brought into intimate relations with the very poor, the young millionaire becomes their enthusiastic champion. Now, the audiences follow with absorbed interest Ray's adventures in the underworld, and yet one simple piece of "business" is always greeted with uproarious approval. Ray is reduced to his last five cents. He has preempted a portion of a bench in the park, which he shares with two down-at-the-heels tramps for the night. The young plutocrat has invested his last nickel on three-for-five cigars, but finding them rank, throws them away. The strongest and most healthy-looking tramp picks one up, but after a few puffs relinquishes the bitter struggle and tosses it into the bushes.

Sometimes comedy effects are quite unrehearsed. These are usually contributed by the "extras."

ANATOLE FRANCE WRITES

Author of "Thais" Expresses Appreciation for Work of Goldwyn

Goldwyn has just received from Anatole France, author of the famous novel, "Thais," a letter of appreciation setting forth his pleasure at learning that the picturization of his stirring love story has been successfully completed with Mary Garden in the role she made celebrated in opera.

From his home, La Bechellerie, St. Cyr-sur-Loire, near Paris, the distinguished member of the Academie Francaise writes in his own bold hand:

"Allow me to express to you the extreme joy I feel that my history of Thais has been visualized through the screen by your good efforts with a splendor unheard of. I am particularly happy to learn that the admirable artist, Mme. Mary Garden, who has sung so marvelously in the role of Thais, shall represent the same person on the screen. I wish to congratulate Goldwyn Pictures that they have been able to get this valuable co-operation and present this work with accomplished art."



JULES RAUCOURT
As Mario in "La Tosca," Famous Players-Lasky Corporation

GENERAL FILM CALLS THREE SECTIONAL CONVENTIONS

Branch Managers Convene for Discussion of Enlarged Activities—S. R. Kent Conducts Aggressive Campaign

As the first act of a new year which is expected to be attended by greater developments than have yet been witnessed in the motion picture industry, General Film Company called three sectional conventions of its various branch managers for discussion of its new activities already under way or planned by General Film.

The first of these conventions was set for New York City on Saturday, Jan. 5, with executives from the home office and the various branches of the Eastern district in attendance. The second convention was dated for Monday, Jan. 7, at Chicago, for the benefit of the exchangemen in the central section of the country, and the third arranged for San Francisco, Jan. 11.

These sectional conventions mark the

first step in an aggressive campaign outlined for the year 1918, each of the thirty-two General Film offices being represented in the deliberations. The various opportunities presented by the enlargement of General Film's activities, following its working alliance with the W. W. Hodkinson Corporation for the distribution of Paralta Plays through General Film exchanges, will provide the most important topic for these conventions, held under the personal direction of General Sales Manager S. R. Kent.

One indication of these gatherings, according to Mr. Kent, is the determination of General Film Company not to be satisfied with the results already obtained in the preliminary work of distributing the Paralta Plays, even though they have been extraordinarily successful, but to launch an even more aggressive campaign to make possible the fullest and most complete realization of the Hodkinson principles of service among the personnel of General Film branches.

Incidentally, General Sales Manager Kent has resumed his country-wide tour of exchanges after a short stay at the home office. Unusual importance has attached to this tour because of the strides made by General Film Company within the last few weeks. One of the objects of Mr. Kent's tour is to acquaint the various branch managers individually with the details of the Hodkinson plan of service announced some time ago.

Another object is to bring about the closest possible coordination between General Film's many distributing agencies and the Hodkinson service in the distribution of Paralta Plays. Without exception, every General Film exchange has caught the spirit of the new and broader idea in film service and is engaged in an energetic campaign to enlist the exhibitors of the country in support of this new movement.

"Everywhere," said Mr. Kent, "I find that Mr. Hodkinson's new distribution plan has found favor."



(C) Underwood and Underwood

J. A. BERST, SURROUNDED BY PATHE STARS

Left to Right: Creighton Hale, Antonio Moreno, Gladys Hulette, Fannie Ward, J. A. Berst, Pearl White, Bessie Love, Frank Keenan. Ovals: Upper, Irene Castle and Bryant Washburn. Lower, Baby Marie Osborne and Toto

"THE HOUSE OF HATE" TO BE NEXT PATHE SERIAL

Pearl White's New Vehicle Said to Surpass "The Fatal Ring"
—Production Has Notable Cast

"The House of Hate," is announced as the next serial to be released by Pathe, known among exhibitors and motion picture fans as "The House of Successful Serials." Pathe, it is stated, has outdone itself in this serial in which Pearl White plays the lead.

"The House of Hate" is known as Pathe's all-star serial and never before has there been gathered a cast of superior quality. The leads will be played by Pearl White and Antonio Moreno, supported by such actors as John Gilmore, Peggy Shaner, Paul Clerget, and J. W. Dillon.

The story was written by Arthur B. Reeve and Charles A. Logue, well-known story and photoplay writers. Mr. Reeve has an international reputation as the creator of Craig Kennedy, the scientific detective. Mr. Logue is known as a co-author with Mr. Reeve in "The Hidden Hand," the Pathe serial in which the four film stars, Doris Kenyon, Sheldon Lewis, Arline. Pretty and Mahlon Hamilton, have done such good work and which has been one of the big Pathe serial successes. He also is the author of many successful features.

The release date of "The House of Hate" has been set for the early spring, and plans are now being made for one of the biggest advertising and publicity campaigns that Pathe has ever conducted.

"The mystery feature production, thrills, efficient actors, and a dramatic story, which will bring motion picture audiences back for every one of the fifteen episodes, have all been provided in 'The House of Hate,'" said a Pathe official.

"We have found that serial audiences want mystery and thrills in the continued photoplays and we are giving them both elements. The mystery develops from the fate that hangs over the House of Walden, celebrated munition makers. This family, for generations, has been making munitions for the highest bidder. Nature takes a hand in the game and the present day generation of this family strives to fight against the doom of heredity.

"The head of the house of Walden is killed by a mysterious assassin just after he has arranged for the betrothal

of his daughter, the part played by Pearl White, to her cousin so that the control of the Walden war works will remain in the family. Harry Gresham, a young scientist, played by Antonio Moreno, is in love with Pearl White and she finds out that she regards him more highly than she does her cousin after the betrothal. Another cousin, Zelda, played by Miss Shaner, is the vampire of this serial. She is in love with Gresham and does her best to block his efforts to win Pearl.

"George B. Seitz, one of the best known serial authors who left the writing end of motion pictures to direct 'The Fatal Ring,' is directing 'The House of Hate.' The scenarios are being written by Bertram Millhauser, the scenario writer of 'Mystery of the Double Cross' and 'The Fatal Ring.'"

"STELLA MARIS" COMPLETE Mary Pickford Finishes Picture in Which She Plays a Dual Role

Mary Pickford's newest Arctcraft picture, "Stella Maris," adapted by Frances Marion from the novel by William Locke, has just been finished at the Hollywood studio of the Famous Players-Lasky Corporation. Presenting "Our Mary" for the first time in a dual role, this photoplay is said to be of extraordinary interest. It is announced that William J. Locke's novel has made an engrossing story replete with stirring incidents and pathos. In the parts of Stella Maris and Unity Blake, Mary Pickford will present on the screen two widely different characterizations.

Opposite the star in "Stella Maris" is Conway Tearle, whose past efforts before the camera have won him no little personal fame. In the part of John Riska, Tearle offers a portrayal which will prove a fitting compliment to that displayed by "Little Mary." Others in the cast are Camille Ankewich, Ida Waterman, Herbert Standing, Josephine Crowell and Mrs. Coonlen. The photoplay was produced under the direction of Marshall Neilan, the young Arctcraft producer. Mr. Neilan was assisted by Nat Deverich and Walter Stradling is responsible for the camera work. This film will be released the latter part of January.



MOMENT OF CONFLICT IN "BUD'S RECRUIT"
General Film Release of Timely Interest

FILM "DUPERS" AFTER "FIGHTING TRAIL"

Vitagraph Engages Detectives to Check Organized System of Theft—Junk Film Being Patched Up

Albert E. Smith, president of the Vitagraph Company, has employed a national detective agency to run down a band of film pirates who have been trying to get a complete set of reels of "The Fighting Trail," the Vitagraph serial.

Mr. Smith declared that the detectives have several clues to the thieves, who apparently have branches in all parts of the country, and he expects soon to hear that they have been rounded up. He says that prior to the release of "The Fighting Trail" the Vitagraph Company, like all other big picture concerns, had been the object of thief operations. But since the fame of the serial has spread, the pirates have bent their efforts toward getting the entire film for duping purposes.

"There is nothing more despicable or dangerous in the entire motion picture industry than the piratical film duper," said Mr. Smith, "and we are going to do everything we possibly can to break up the particular band that is seeking to steal prints of 'The Fighting Trail' and to put them behind prison bars.

"One reason why film duping has become such a profitable business, is because producers and distributors have been careless in disposing of their old film. Instead of selling it in a ruined state for the chemicals that it contains the owners have disposed of it in reel form, at so much a pound, and much of this film, regarded as too worn for exhibition purposes, has been duped and sold abroad as fresh product. This puts the entire American film industry in disrepute, because the exhibitors and spectators do not stop to think that this is discarded film. All they know is that it is a bad film, and the company which produced it originally is charged with putting forth inferior product.

"In the case of a man buying a film subject as junk and reproducing it for exhibition purposes, it is very hard to take any action, because the film is the property of the purchaser and if the company selling it gives him a clear bill of sale a court very likely would hold that he had a right to use it in any way he saw fit—that is, if there were not a provision in the bill of sale whereby the purchaser agreed not to reproduce it for exhibition purposes.

"An instance of the lengths to which

the film thieves will go is shown in the case of 'The Fighting Trail.' They have not been able to get away with entire reels, so they have begun a painstaking and laborious method, cutting out a few feet here and there, apparently planning to put it together when they get all of it. They are not confining their efforts to any one place, but apparently are working all over the country in an organized manner."

DIRECTOR WALSH TIED BY CONTRACT Previous Agreement Forces Dropping of Alliance with Goldwyn

R. A. Walsh, the able young director of many successful motion pictures, who recently signed a long-term contract with Goldwyn Pictures Corporation, will be unable to join Goldwyn because of his discovery in his contract with the Fox organization that he had given that organization a further option on his services.

This discovery was made by Mr. Walsh upon the arrival in New York of papers and other effects from his Los Angeles home and it caused him quite as much surprise as it did Goldwyn, which had entered into an agreement with him upon Mr. Walsh's assurance that he was free to deal with whomever he pleased with regard to his services. Goldwyn, upon the signing and delivery of Mr. Walsh's contract made all arrangements for his first production.

Mr. Walsh, immediately upon the discovery of his dilemma, frankly laid the matter before Samuel Goldfish, president of Goldwyn, and Mr. Goldfish, following the fixed rule of the organization not to interfere with any person holding a contract with another organization, gave Mr. Walsh his written release from his Goldwyn contract.

TOTO'S LEADING WOMAN

Clarine Seymour, who only four months ago was playing minor parts in Pathe pictures in the East, has been engaged as Toto's leading woman. She had a little something to do in the Gold Rooster plays, "It Happened to Adele," and "Pots and Pans Peggie."



COMING PATHE SERIAL PRODUCTION
"The House of Hate" with Pearl White and Other Stars

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Letter from Organist—Clark's Marches Suitable for Pictures—Unusual Program at Strand—Music for "Thais"—Convention of Organists—Current Feature Photoplays

BY MONTIVILLE MORRIS HANSFORD

MY REFERENCE to the fact that Ralph Brigham played one of Scotson Clark's marches several weeks ago has inspired one of my readers to write me a letter. He says he "noted that Brigham played March aux Flambeaux, Scotson Clark. Coincidence, I played the same thing; same week; and was ashamed of myself all the time. No reason why I should be, except that Clark's marches have so long been taboo in the church. They are surely as good, or better, than much of the stuff played in the theaters. The Procession March is also a good one for weeklies, and the Gerondins is quite popular. You mention one of my favorites, the Intermezzo in D-flat, Hollins. You refer to 'preparation' and did well so to do. The average theater player apparently hates to prepare anything. Unless correctly played and carefully registered, this piece is spoiled. You suggested Friml's Twilight for pianists. This piece has been arranged for organ very effectively by Wm. Faulkes (A. P. Schmidt, publisher). I would like to call your attention to a dainty little Idyll in D-flat (organ) by Faulkes himself, published by Schirmer. I think I have discovered a lack of appropriate music for secular Christmas tree scenes, such as those in 'The Little Princess,' 'The Cinderella Man,' etc."

Clark's Marches Suitable

The marches by Clark, when played in church, sound rather too popular, and they have a very devilish swing to them that stirs up the congregation entirely too much. Therefore they are not in favor with the majority of church organists, although there are few organists who have not gone through the Scotson Clark period, and probably enjoyed the experience hugely. Since the invention of the moving picture theater, these marches are found to be just the thing for the interval between shows. The Torchlight March, referred to above, is the most popular of all.

The Rialto program last week included Mendelssohn's Ruy Blas overture and Los Toros, part of a Spanish scene by Lacombe. Henrietta Mentley sang Alfred Robyn's famous song, Answer, and Signors Sciarretti and Intervante sang the duet from Martha. Mr. Fiedelman played Raff's Cavatina with good effect during the scenic. I have noticed several times that the love theme of the feature is played as a solo by the concert master during the picture. The effect of this is excellent, particularly if the player and his accompanist can watch the picture and get the proper shadings with the action. The last number on the Rialto programs is always a "Solo for grand organ" by Swinnen or Robyn, as the case may be. I wish the name of this solo could be mentioned now and then. It would be more interesting. Also the name of "Grand Organ" which is hitched to a perfectly well-intentioned instrument smacks of 181st street, where there is advertised in large red letters across the front of the house, "The Organ with the Human Voice." We all look to Broadway to get over these things a little ahead of the suburbs, and we can forgive 181st street, but not Times Square.

Unusual Program

Certainly one of the best programs yet given was played last week by the Strand Symphony Orchestra, under the capable direction of Oscar Spirescu. The numbers were the American Fantasia, Herbert; Andante Cantabile, Tschaikowsky; Tosca Fantasia, Puccini, and the Ride of the Valkyries, Wagner. These concerts take place in the afternoons, at 2:15, except on Saturdays, Sundays and holidays, although I don't see why they are not played every day of the week; unless, indeed, the management is afraid of driving Carnegie Hall out of business. The regular overture of the week was Roumanian Rhapsody, Enesco, and a new tenor, Ernest Davis, sang Oley Speaks' "When the Boys Come Home." A duet from Rigoletto was sung by Andre Enrico and Anita Tagel.

Music for "Thais"

The production of "Thais," with Mary Garden, last week at the Strand leads to some comments on the music for screen versions of stories which have already been given in operatic form, with music in this case by Massenet. I am fairly well acquainted with opera, and have seen and heard "Thais" as an opera with Miss Garden, but I cannot say that I remember any of the music except the Meditation, which is justly famous. I doubt very much if any ordinary picture patron knows more of this music. This leads me to say that, with the exception of the Meditation, it makes little difference whether the organist, orchestra or pianist plays anything from the opera, other than this melody. Mr. Edouarde used much of the "Thais" music from the orchestral selections by Tavan, and this was quite proper, but it is doubtful if it made any impression on the audience as being the actual music of the opera. I am inclined to think not. It would have to be a "Thais" fan to appreciate the opera's music applied to the picture, and these listeners are scarce even in the movie houses on Broadway, and they are certainly scarcer in other places. However, the point I have brought up may be negligible. If some of my readers have ideas on this subject, I would like to hear them.

There has been a marked improvement lately at the Strand in what I can only term the "poetic atmosphere," for want of a better phrase. I mean the musical and picture atmospheres combined. Evidence of this was shown in the prelude to "Thais": a desert scene, including a sphinx and a pyramid and camel train in the distance, all against a starry sky. There is no doubt that this innovation made a great impression on the audience. Not alone on the mere sense of sight, but much deeper than that. The only drawback to this scene when I saw it was that the screen was not down in time to catch the "Thais" announcement, and consequently the sphinx caught it across his face. This may be intended, but it would seem more artistic to close such scenes slowly with the orchestra, with the lights dying. I was conscious of a jolt at this joint.

Convention of Organists

I had the pleasure and honor of speaking before the recent convention

of the American Guild of Organists on the subject, "The Organist as an Educational Force." In the course of my talk I brought up the subject of playing pictures. There were several movie organists in the audience, and there was some little discussion of the work after my address. One or two of the organists grew quite rabid on the treatment accorded the legitimate player by the average manager. One man told of a manager who threatened to "fire" any organist who played good music; in fact, I believe he made that almost a part of his "house rules." I am fast reaching the point where I believe that certain managers will have to be killed off before the feelings of the audience come to be respected. At this convention I had the pleasure of meeting Mr. J. B. Francis McDowell, organist in the Eastern Theater, Columbus, Ohio. He gave his experiences in movie work, all of which were of the best. Mr. McDowell has a good manager and the Eastern a good organist.

"The Narrow Trail" (Artercraft)

Simple Confession, Thome, for introduction. Title "Like a sentinel" play Secret, Gautier, with agitato at chase for horse. At title "When King meets King," use No. 6 from Breil album. As this mood is long, two from the same book can be used. At title "On the other side of the range," go back to Simple Confession, until Harding in bar, then the Breil No. 6. At cue "I'm like a man," play Her Voice, Arthur Bergh. Title "The Banking Business" use refrain of When you come back, Frey. At Harding seeking house, play Her Voice until title "Unconsciously seeking the open," begin a Mysterioso from the Breil book. At title "Plumb lonely," the refrain of When you come back again, playing very softly and follow action. At the recognition, slight agitato, then Her Voice, until cue "Where are you going, Matie?" then long hurry for fight scene. As Harding picks up hat go into Simple Confession. At title "Saddle City" play L'esprit Francais, Waldteufel, and at cue "What are you doing here?" go into Her Voice again. At cue "He certainly looks a lot like the pinto" begin soft hurry, and at "The Race" play Galop militaire, Ascher. As Harding dismounts, play agitato until cue "I'm the man," then the galop, again with action. At title "In the cool of the clean living mountains," Her Voice to the end.

"Thais" (Goldwyn)

Aside from the fact that this picture may be played from the Thais music, Massenet, which the pianist or organist can use from the piano part of the orchestral selections by Tavan, I shall suggest a few themes independent of that music. Friml's Egyptian Dance will make a good introduction for the first scenes. At title "Here, Romans, Greeks," soften into Diggle's Monologue, which may be played with the action. This is an organ number, but the pianist will have no trouble in using it. There is a set of five poems by Arthur Foote, opus 41, all of which can be used in this picture, and one might conclude they were written for such scenes. They are all based on quatrains



HUGO RIESENFELD

Hugo Riesenfeld is conductor of the justly famous Rialto orchestra and director general of the music in both the Rialto and the Rivoil. He has been engaged in musical work all his life and was once the first violin for the celebrated Gustav Mahler. During the time of the Hammerstein opera in New York, he was concert master of that orchestra, remaining there until the close of the house. Two years later he was engaged by Klaw and Erlanger as conductor of musical comedy. This firm gave one of his operas. Mr. Riesenfeld is in some respects pre-eminently fitted for moving picture work. He is primarily a poet, and technically a splendid musician, and a composer of wonderful skill. His position at the Rialto is one that any conductor might well aspire to. Such audiences are rarely played to by any one man. His overtures and programs for the pictures are always listened to with rapt attention and he merits the applause that greets him at every show. Aside from the musical affection in which he is held, he has hosts of staunch friends who never tire of extolling his lovable qualities.

from Omar Khayyam and are at once sensuous, majestic and neutral, depending on the one selected. At title "While in the heart of the city" play the No. 2 from this set, and as Thais is shown, play the second part in F, making this her theme throughout. At title "While Paphnutius," number one from the same set may be played. At Thais and Lollius, use the Thais theme softly, and for title "And always waiting at the door," go to No. 2, loud. Quiet down at theater, and go into No. 1, played slowly; this will do for the dance. At title "At dusk" play Rural Dance, Sternburg, until Thais, then her theme again. Loud agitato at stab, and at cue "He will torment me no more," the Thais theme. At cue "Too long you have tarried" play Arioso, Frey, until title "And it came to pass," then Godard's Adagio Pathetique. At title "And in the Golden City" play a hurry, until Paphnutius, then the Adagio again. As Paphnutius throws Thais from him, agitato or hurry, until cue "Lay out my robe," then soften into Foote, No. 1. At title "The Pagan Feast" play the No. 2 first part, Foote, softly for dance, and then loud for Thais. As she enters play her theme. At her dance play Foote No. 1 softly. Play until cue "When you desecrate," then a hurry

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GREENE CULTIVATES THE SPIRIT OF OPTIMISM

Head of Paramount-Artaft Organization Issues Statement on Assuming New Duties

Walter E. Greene, president of Artaft, who last week assumed supervision as head of the Paramount Pictures Corporation, said on the occasion of the beginning of his new duties: "I believe the year 1918 is going to be the biggest year in the history of motion pictures, and I am glad to be able to link up the possibilities for the future at the head of an organization with such splendid heritage of the past.

Attracted to New York as the center of the moving picture industry, Mr. Greene affiliated himself with Paramount and soon became an important factor in the affairs of that organization. When Artaft Pictures Corporation was organized in 1916, Mr. Greene was chosen president and in that ca-



WALTER E. GREENE

We are approaching the new duties and problems with a spirit of optimism."

The further changes in the personnel of the departmental activities of Paramount have been announced as follows: Al Lichtman, general manager; Louis E. Loeb, comptroller; Frederic Gage, sales manager; C. Lang Cobb, Jr., assistant sales manager, and J. K. Burger, manager of department of exchange requisitions. John C. Flinn continues as general director of publicity and advertising.

Walter E. Greene is a pioneer in the motion picture industry. Although still a young man, he has been identified with the motion picture business for more than twelve years. He was engaged in mercantile pursuits in Boston, when the almost limitless possibilities of the cinema industry attracted his attention. He learned the picture business from the bottom and after opening a booking office in Boston, through which the motion picture theaters of New England were supplied with attractions, he ultimately converted his exchange into a distributing center for Famous Players pictures.



AL LICHTMAN

capacity he handled with rare skill the productions of the best known figures in the film world, including Mary Pickford, Douglas Fairbanks, George M. Cohan and David W. Griffith.

Al Lichtman, Paramount's new general manager, has the distinction of being the man who has sold more film than any other person in the industry. He was the first sales manager for Famous Players and remained with that organization until he founded the Alco Corporation, now known as Metro. Mr. Lichtman has been in every activity of Famous Players-Lasky Corporation since its inception. He was general manager of Artaft when that corporation was organized and was general sales manager of Paramount and Artaft when they inaugurated the famous star series policy of booking.

It is significant that with the pretentious plans which have been formulated, that a man like Mr. Lichtman is to have the general management of these two companies. His thorough knowledge of the industry in all its branches will not only prove beneficial to the organizations he serves, but to the owners of theaters doing business with them.

PREPARING MUSIC FOR PHOTO-PLAY ACCOMPANIMENTS

(Continued from page 12)

until cue "Lead me to your God," then play *Thais Meditation*, Massenet. At cue "Do as this man bids you!" a hurry until title "And the word went abroad," then louder, following action. At title "And into the great unknown" play *Meditation*, alternating with the *Adagio*, if desired. Title "Memories, bitter-sweet" play the *Thais* theme softly, until title "And once too oft the vision came," rather agitato with the same theme, until title "A body weary," then the *Meditation* to end.

REID COMES EAST

Wallace Reid, Paramount star, who has come to New York from California to work on a new Paramount production, will begin activities at Famous Players studio shortly on a new type of story in which he will play a detective hero. The picture has been adapted from the book, "Marcell Levisnet," by Elwyn Barron, the scenario for which has been made by Margaret Turnbull. The story has a new twist to the "crook punch" melodramatic situation, and Mr. Reid will be afforded an opportunity of depicting an exceptionally interesting character, and one for which he is peculiarly fitted. His new picture will be awaited with much interest.

COMEDY CARTOON LEADS

General Film to Offer Novelty Films Semi-Monthly, Beginning in February

Beginning Feb. 2 General Film will have a new product to offer in semi-monthly single reel subjects called Novelty Films, the product of the Merkel Film Company of Cincinnati. Each release will be composed of a variety of subjects making up a full reel and described best under its title of Novelty Films. The featured part of each release will be a comic animated cartoon on war subjects. The remainder of the reel will be devoted to educational, scenic or scientific subjects of the most popular nature.

Officials of General Film Company have already viewed the first three releases and regard them as subjects most desirable for any program. The headliner for each release is the animated cartoon. In several of them Kaiser William II of the Hohenzollern tribe and the Crown Prince are the leading characters and they are put through some comedy stunts that strike a popular chord with patriotic American audiences. Other patriotic matter is included in the releases, such as an animated gallery of American military heroes, and British and other allied generals. "The Girl of a Nation" shows America's vast war-making resources.



JULIAN ELTINGE, In a Test of Strength

KEENEY ENGAGES JAMES KIRKWOOD

Benjamin S. Kutler, Scenario Editor, Also Added to Organization for Production of Catherine Calvert Pictures

James Kirkwood, one of the ablest directors the motion picture industry has produced, has been placed under contract by the Frank A. Keeney Pictures Corporation. In about a month he will begin a picture with Catherine Calvert as star. The scenario is being written by Benjamin S. Kutler, who has just been engaged as editor by the new corporation.

Mr. Kutler has selected a title for the picture, but it will not be announced for a while yet. He says he will endeavor to develop a strong dramatic motive and a thoroughly human quality, so as to provide an adequate vehicle of expression for Miss Calvert's abilities as an emotional actress and for the effective presentation of her winsome personality. While she has been in pictures for only a few months, she has a substantial basis of equipment for the work through the valuable tutelage she received on the stage under the direction of her husband, the late Paul Armstrong, one of the most successful of American playwrights in recent years.

Those who know Mr. Keeney's methods are confident that he will spare no expense in the production of the picture. After the first few pictures his new concern will turn out he expects to do his producing in the new studio his architect is now planning for a location near that of the concern's executive headquarters in the Putnam Building, Broadway and Forty-third Street.

Mr. Kirkwood completed recently the new Billie Burke picture, "Eve's Daughter," of which he was director, and is now able to devote his entire time to the Keeney enterprise. It is said of Kirkwood that, "given a possibility, he never fails to put it over." His record of almost continuous successes has not been excelled in the history of the film. One of the great secrets of his success is the tact with which he handles his company as a unit and also as an aggregation of individuals of divers minds and varying moods. He is distinctly an optimist, with no such word as "fail" in his

category. His versatility has been demonstrated on many occasions, as, for instance, when he co-starred with Mary Pickford, at the same time directing the pictures in which they appeared.

Coincident with the announcement of the engagement of Messrs. Kirkwood and Kutler comes the information that Mr. Keeney has bought a plot of ground on Third Street, near Pine Street, Williamsport, Pa., for the second of a string of motion picture houses he is erecting in different cities of the East. The Williamsport theater will cost approximately \$200,000, including site, and will have a seating capacity of about 1,800. Ground is to be broken in the spring, as soon as weather permits, and it is expected the house will be ready for use by the late summer. Plans have already been drawn for a \$100,000 motion picture house on Wall Street, Kingston, N. Y.

STARRING EDITH SARGENT

Recently Formed Company Is Making One-Reel Comedies

A new producing company has begun operations in New York, its object being to provide a series of single reel comedies. The Sargent Film Corporation, under which name it is organized, has taken lease of a studio on the Fort Lee side of the Hudson River and has begun filming its subjects, which will feature as the comedienne Edith Sargent, formerly a favorite Universal player. The productions are under the personal supervision of George Orth, who has had experience with the Biograph, Eclair, Gaumont, Yankee, Republic and Victor companies. An excellent supporting company for Miss Sargent has been engaged. The photographer for the new organization is Otto Schaeffer, well known in the Jacksonville studios and more recently chief cameraman for the Tisdale Films of New York. Negotiations are under way for the release of the Sargent product through one of the large distributing companies, probably General Film.

SPAIN OFFERS GREAT FIELD FOR MOTION PICTURE TRADE

Frank J. Marion, Pres. of Kalem Co., Cables George Creel of Country's Vast Possibilities

That there is a wonderful opportunity for the rental and sale of motion picture films in Spain, is attested by official information to this effect cabled to George Creel, Chairman of the Committee on Public Information at Washington by Frank J. Marion, president of the Kalem Company, who is a member of the National Cinema Commission, and was recommended for important service by William A. Brady, president of the National Association of the Motion Picture Industry. Chairman Creel has referred the matter to President Brady, who is chairman of the Motion Picture Industry's War Council and who has authorized the publication of the announcement.

Commissioner Marion is very enthusiastic over the opportunity which is afforded for the showing of motion pictures in Spain, and states that agencies or branches directly owned and controlled in certain centers would make big returns, and is willing to assist any individuals or companies which desire to enter this field.

The Commissioner recommends that only film men speaking Spanish should be assigned to these branches, and that films should be shipped by Spanish liners sailing from either New York or Havana. Any film companies desiring to open up negotiations should communicate direct with Hon. Frank J. Marion, Commissioner of the National Cinema Commission, care Captain

Decker, U. S. Army Headquarters, Madrid, Spain.

The text of Commissioner Marion's cablegram to Chairman Creel on the Committee of Public Information follows:

"Madrid, Dec. 8, 1917.

"Secretary of the Navy.

"Creel Committee Public Information: Progress favorable. Naval Attache, Eastman and Pathe Freres Company operating. Going to Barcelona for today but return here, headquarters with Captain Decker. Suggest following information be given by you to trade papers or procuring firms. Marion says splendid opportunity Spain for leading film features like Fox, sensational drama, big spectacles and lively comedies, also Western life. Hartwell films now distributed by agents from Barcelona but think directly owned and controlled agencies at Coruna, Madrid, Cadiz, Barcelona, would make big money and stocks could be shipped by Spanish liner from New York or Havana. Exchange should be in charge of film men speaking Spanish. I will gladly assist and personally agree with such campaign. Would greatly enhance my work.

"Marion-Decker.

"Official:—

"National Association Motion Picture Industry, Inc.
"Dec. 31, 1917."

MISS TALMADGE IN SELECT PLAY

Young Star Now Engaged in Making "The Shuttle" in Los Angeles

The cast of "The Shuttle," Constance Talmadge's new production in which she will be presented by Lewis J. Selznick, has been selected, and work on the play is now well under way in the Morosco studios in Los Angeles.

Miss Talmadge's new leading man is Albert Roscoe who plays the part of Lord Mount-Dunstan, and other members of the cast are Edith Johnson, E. B. Tilton, Helen Dunbar, George McDaniel, Thomas Persse, Edward Peil and Casson Ferguson. Miss Talmadge in the role of Betty Vanderpool, unspoiled daughter of New York's greatest money king, has a characterization supremely suited to her personality. Betty possesses charm, an engaging directness and a penchant for getting her own way, all of which Miss Talmadge is well qualified to interpret. The picture is being directed by Rollin Sturgeon.

"The Shuttle," which has been adapted for the screen by Harvey Thew and Margaret Turnbull from the famous novel of the same name by Frances Hodgson Burnett, is a tale of international love and marriage and deals directly with the lives of Rosalie Vanderpool who marries for an English title, and Betty, her younger sister, who comes to the rescue. It is a melodrama of the better sort with tense scenes and swift action and its story is one of absorbing interest.



Apeda, N. Y.

SERGEANT EMPEY,
in Vitagraph's "Over the Top."

had about closed negotiations with one of the foremost directors to handle the making of the picture.

In addition to the Western studios, the Mastercraft Photo-Play Corporation has purchased a large tract of land covering a little over fifty acres which is located on the Fellsway, a beautiful natural park at Medford, Mass., just outside of Boston, which will be known as Film Land City. This site, which will be used for the Eastern studios of the new company, is located in one of the most picturesque spots in the East, and within its boundaries is great diversification of natural scenery, which lends itself most admirably to the making of photoplays.

"THE GUILTY MAN"

Paramount to Release A. H. Woods' Successful Drama

A. H. Woods' presentation of his Broadway success, "The Guilty Man," which enjoyed great prosperity at the Astor Theater in 1916, will be released soon by Paramount.

Ruth Helen Davis and Charles Klein wrote the play, which was directed by Irvin W. Willat, under the supervision of Thomas H. Ince, Inc.

A notable cast has been chosen. Gloria Hope is Claudine, the daughter. Vivian Reed plays the mother. William Garwood has the difficult part of Claude and Charles French is Flambon. In the cast are Hal Cooley, John Stepping, J. P. Lockney and Hayward Mack.

LAST MINUTE CLIMAX

O. Henry's penchant for providing last minute climaxes of an unusual nature has never been illustrated to better advantage than in "The Clarion Call," the current release in the General Film series of Broadway Star Features.

FINN & HADDIE FILMS

The Jaxon Comedies, which have scored a big hit with exhibitors because of their entertainment value, are being augmented with a new series of eleven subjects, the first of which will be released Jan. 18. These sprightly, rollicking screen comedies have proved to be one of the most widely booked comedy series in many months and will be continued indefinitely by the Jaxon Film Corporation, the producers. Five of the new series as released through General Film Company will be known as Finn & Haddie Comedies, and will feature Walter Stahl and Billy Ruge.

PATRIOTIC FILM BEGUN

Vitagraph Production, in Which Governor Whitman Appears, Is Under Way

Work was started last week on the big patriotic picture which Vitagraph is going to make for State Defense Council of New York. This is a picture in which Governor Whitman, chief executive of the Empire State, will appear.

Corinne Griffith and Webster Campbell, the Vitagraphers, who will be featured in the picture, were taken to the guarded portions of the Erie Canal, to the State Capitol at Albany, and to a guarded point on the Hudson, making scenes at each place under the direction of John Robertson, who was chosen by Albert E. Smith, president of Vitagraph, to direct the production.

This picture, which is to show the people of New York and the rest of the nation how New York State had handled problems of the espionage sedition and intrigue, is promised as one of the big offerings of the year in motion picture industry. The story was written by Robert W. Chambers.

"LEST WE FORGET" SOLD

Metro Pictures Corporation announces its acquisition of the much sought after "Lest We Forget," the war spectacle in which the famous French beauty, Rita Jolivet, is starred. The deal, which was consummated some weeks ago between the original producers, Count de Cippico and J. L. Kemper, and Richard A. Rowland and W. E. Atkinson, of Metro, gives Metro the entire rights to the big photodrama.

"RUGGLES OF RED CAP"

Lawrance D'Orsay has returned to New York, having completed his work in George K. Spoor's picture, "Ruggles of Red Cap." Mr. D'Orsay assumed the role of the Honorable George in this Taylor Holmes production.

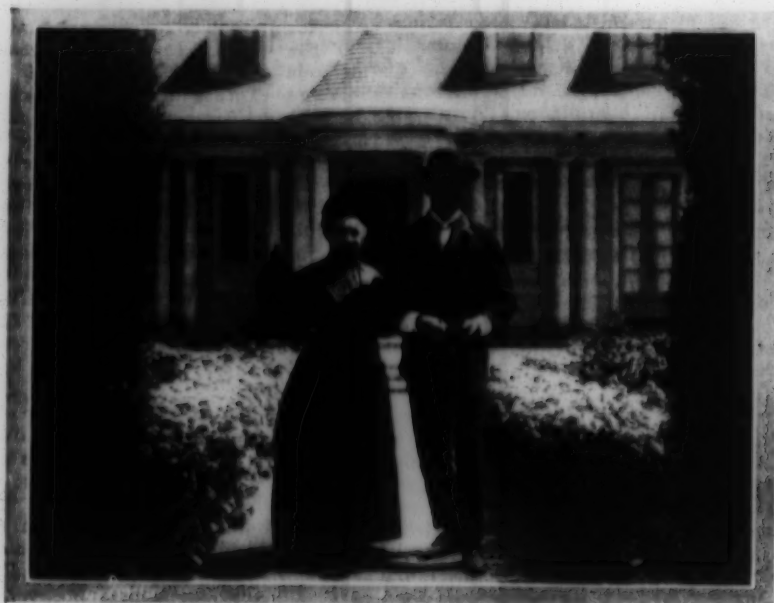
MASTERCRAFT CORPORATION ORGANIZED

Dr. Farnsworth is President and Director-General—Work on First Production to Be Started Soon

Announcement is made of the organization of the Mastercraft Photo-Play Corporation. Dr. F. Eugene Farnsworth, who has been a prominent figure in the industry for some time, is to be the president and director general of the new concern. E. R. Sherburne, known in the financial world as a prominent sugar man, who also has been identified with the manufacture of pictures, is the treasurer, and Isaac Wolper, of Boston, is an important member of the board of directors. Thomas Dixon, Jr., the author,

is associated in the new enterprise.

Dr. Farnsworth left New York last week for California, where he will devote his energies for some time to arranging the details at the concern's Western studio, which is located at Hollywood. Work on the first production is expected to start within four or five weeks. The name or nature of the picture has not been announced as yet, further than the fact that it will be an adaptation of one of Thomas Dixon, Jr.'s popular novels. Before he left, Dr. Farnsworth stated that he



CHARLES RAY IN "HIS MOTHER'S BOY"
Paramount-Ince Production Now on the Market

BUREAU OF EXPLOSIVES SUBMITS DETAILED RECOMMENDATION FOR HANDLING OF FILMS

Revision of Present Transportation Regulations is Advocated by W. S. Topping in Letter to Secretary of National Association—Result of Conferences With Committees Appointed to Consider Interstate Commerce Requirements

The following communication from W. S. Topping, of the Bureau of Explosives, has been received by F. H. Elliott, secretary of the National Association of the Motion Picture Industry, and forwarded by him to THE MIRROR. The letter, in respect to the measure it advocates for amending the present regulations which govern the transportation of motion picture film, explains itself and is as follows:

The experience of the Bureau of Explosives in connection with the enforcement of the Interstate Commerce Commission regulations covering the transportation of dangerous articles other than explosives by express, and the experience of the express companies, indicates the necessity of revising the present regulations covering the packing of moving picture films. As a result of various conferences with sub-committees of your association I have prepared a draft of a proposed amendment to paragraph 43 of the express regulations, and I have included a specification for a motion picture film container and beg to submit the same herewith.

The records of the Bureau show that there has been a tendency on the part of shippers of motion picture films to use cases too long, that is, they have been used beyond the time when they afford the protection required by the regulations.

In connection with the use of a telescope case, there has been a tendency on the part of both exchanges and exhibitors to crowd too many reels of films in these cases, and coupled with the fact that many reels of film are shipped without inside cases to protect them, hazardous conditions have thus been created.

In the use of telescope cases, although they may have originally been provided with web or leather straps, reports of our inspectors show that in the majority of instances these straps have outlived their usefulness and instead of being replaced by new straps have been permitted to continue in use, or have been replaced by the use of rope or string, thereby providing an insecure package for transportation purposes. My information indicates that the exhibitors are the principal offenders in this respect, and that although cases may be in good shape when originally shipped by exchanges, on return movements by exhibitors they are not in the same shipping condition when presented for transportation.

Present Conditions Considered

In preparing the proposed amended regulations due consideration was given to the fact that the present condition of the metal market makes it extremely difficult for exhibitors to secure at reasonable cost a proper supply of metal cans with which to enclose individual reels of films. It is our belief that each reel of film should be properly protected by a tightly closed metal or fiber can, but at the present time we do not believe it would be reasonable to include this requirement (except when packed in outside wooden containers). It should be borne in mind, however, that when the conditions in the metal market ease up, it is the intention of the Bureau of Explosives to recommend the adoption of this additional safeguard.

It will be noted that in the proposed revised regulations we have made provision for the use of wooden packing cases, complying with I. C. C. Shipping Container Specification No. 19, of which I am also enclosing a copy; provided, that each individual reel is placed in a tightly closed inside metal container, it being the intention to make proper provision for the transportation of bulk shipments of motion picture films and also for individual reels that it may be desired to pack in outside wooden boxes. It is understood that some exhibitors now use wooden boxes lined with metal and they may desire to continue the use of these packages. If so, full description as to the character of the box, etc., should be submitted to the Bureau of Explosives for further consideration.

It will also be noted that we are providing for the ordinary shipments of moving picture films from exchanges to exhibitors in a metal case that is lined with hard fiberboard at least one-eighth inch thick or with some other equivalent insulating material which must be approved for this purpose by the Bureau of Explosives. In view of the various kinds of insulating material outside of hard fiberboard, it has been deemed desirable to afford sufficient latitude to enable manufacturers to provide satisfactory cases.

It will be further noted that hinged metal cases are provided for, but the method of fastening must be by a strong metal hasp fitting over a staple or eye bolt and provided with a permanent non-detachable catch.

Concerning Telescope Case

With respect to the telescope case, which may be either round, square or rectangular, it will be noted that the use of a web or leather strap is to be prohibited, and the method of fastening is by the use of a strong positive mechanical device made of metal, and this device must be approved by the Bureau of Explosives, both as to design and construction.

It will be still further noted that it is

not contemplated that these revised regulations will take effect until Feb. 1, 1918, which means that all containers purchased subsequent to that date must comply with the new requirements, and that the present supply of shipping containers may be used until Sept. 1, 1918, provided they are in good shipping condition and are securely closed, and that telescope cases are provided with leather or web straps; the use of rope or cord is absolutely forbidden.

It is respectfully suggested that this matter be given as wide publicity as possible and that any criticisms or objections to the proposed rule be filed at the offices of the Bureau of Explosives, 30 Vesey Street, New York city, not later than Jan. 15, 1918. Due consideration will be given to all protests and we shall also be glad to receive suggestions.

Proposed Amended Paragraph 43, and Specification for Motion Picture Film Containers

43. (a) Motion picture films must be packed in spark-proof metal boxes or cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in outside wooden boxes complying with Specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 400 pounds.

Shipping Container Specification

1. Cans or cases must be made of sheet iron not less than 0.02 inch thick. These cans or cases must be lined throughout with hard fiber board at least one-eighth inch thick, or with some other equivalent insulating material approved for this purpose by the Bureau of Explosives.

2. Covers may be permanently attached to metal boxes, cases or cans, by not less than two hinges which must be securely riveted, or they may be slip covers, closely fitting. The covers must be lined with insulating material of the same character and thickness as required for the body of the container.

3. Hinged covers must fit tightly against the shoulder of the body, and lap over or inside the body not less than seven-eighths inch on all sides. A strong metal hasp must fit over staple or eye bolt, and must be provided with a permanent non-detachable catch to engage in staple or eye bolt.

4. Telescope or slip covers must fit tightly against the shoulder of the body and lap down over or inside the body not less than 3 inches (except that for a 1-reel box the lap may be 2 inches). Telescope or slip covers must be secured to cans or cases by a strong, positive, mechanical device, made of metal. This device must be approved by the Bureau of Explosives, both as to design and construction.

5. Each outside metal container must be plainly marked, "Complies with I. C. C. Spec'n 32," or if desired this marking may be indicated by a symbol consisting of a rectangle as follows:

I. C. C. No. 32.

The letters and figures in this symbol must be at least one-half inch high.

When offered for shipment the package must also be plainly marked, "Motion Picture Films," as required by the I. C. C. Regulations for the particular article contained therein.

Note.—Shipping containers complying with Rule 43 (a), effective Oct. 1, 1914, and purchased prior to Feb. 1, 1918, may be used for the shipment of motion picture films until Sept. 1, 1918, provided they are securely closed and in good condition, and provided further that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body. Leather or web straps, if used, must be in good condition and tightly fastened—string or rope must not be used.

Jules Raucourt will characterize Pierrot opposite Marguerite Clark in "Prunella." The picture is under Maurice Tourneur's direction at the Paragon Studios, Fort Lee.



FORBES ROBERTSON, In "Passing of the Third Floor Back"

"THAIS" CAPTURES METROPOLITAN PRESS Newspapers of New York, Chicago and Boston Acclaim Goldwyn Spectacle as Film Sensation

The same sensation caused in film circles by the announcement that Goldwyn Pictures Corporation would release Mary Garden in her first screen play, the spectacular "Thais," to its contracted customers at the regular rental, has been created among motion picture patrons and the reviewers of the metropolitan papers by the showing of "Thais" in the larger cities of America. The significance of the simultaneous release all over the United States and Canada of so unusual a production was recognized not alone by public and press, but also by competing theaters, where the biggest and most pretentious of rival productions were booked to try to stem the tide of popular interest.

The verdict of the newspapers of America has been unmistakable. The press of New York City lead off with a unanimous tribute to Mary Garden and the photoplay.

Times: The first appearance of Mary Garden as a screen actress was made auspiciously yesterday afternoon at the Strand, where an elaborate and dignified film presentation of "Thais" was launched with every prospect of success.

Herald: A performance of rare excellence. Unusual picture drama, entirely convincing. An extremely elaborate motion picture pageant.

Sun: Mary Garden was greeted cordially by big assemblages. The production is staged lavishly and the supporting cast is excellent.

Tribune: Mary Garden as Thais is a beautiful, sensuous priestess of passion. The production, a picture of lavish wealth which depicts a revel of decadent nobles of the day, is magnificent, and the desert scenes are lovely beyond description.

World: "Thais" pleases. Despite the cold, moving picture "fans" thronged to the Strand to see what impression Mary Garden would make on the screen. She is the same beautiful Mary Garden, and they were not disappointed.

Evening Sun: The long heralded Goldwyn "Thais" comes fully up to expectations. In fact, it is the acme of photoplay perfection.

Telegram: Mary Garden's debut is a sensational event in camera theatricals. "Thais" is one of the most elaborate spectacles ever seen on the screen.

Evening Mail: Mary Garden achieves a screen success in "Thais" which should bring joy to the hearts of her admirers. The picture is one of the best things that has come from the Goldwyn studio.

Chicago Examiner: Kiddy Kelly; Beauty rules, real magnificence in the terms of good taste, beautifully devised settings.

Evening News: Possesses magnificent picturesqueness. A production made with an utter disregard of cost.

Tribune: Permit this critic to venture that Mary Garden's form divine is the big sensation and hit of Goldwyn's "Thais."

Herald: Mary Garden quite justified the Goldwyn faith in her screen art. She registers splendidly, a new Mary Garden seemingly created for this moving picture. Goldwyn has not stinted in the gorgeous splendor of its settings.

The success of Mary Garden and "Thais" in Boston is thus attested:

Globe: Mary Garden's radiant beauty and rare gifts as an actress are effectively revealed. Production a high artistic achievement in motion picture making.

Post: Mary Garden's popularity drew large audiences to the Boston Theater for her debut in "Thais."

Herald: Crowds filled the Boston Theater yesterday to see Mary Garden's first appearance in the films.

The Baltimore American calls "Thais" a gorgeous screen spectacle, the year's most memorable production, and says of Miss Garden, "her screen Thais is robed in magnificence."

The Cleveland Leader says: "No picture we have ever seen has been given a more lavish setting than Goldwyn's 'Thais.' It is the big sensation of the screen year—this Goldwyn 'Thais.'"

The Cleveland Plain Dealer says, "Thais" is as pleasing a production as one might ask. The scenes in ancient Alexandria, the Christian retreat on the edge of the desert; the bacchanalian revelry at Cotta's feet, are but incidents in a tremendously big production. 'Thais' should please."

U. S. WAR FILM

Hearst-Pathé News Will Show Pictures of Forces at Front

The Hearst-Pathé News, which, through its enviable connections, has been in a particularly fortunate position as regards pictures showing different phases of the war, began recently to show pictures which, from the American standpoint, must rank first in interest—namely, the official U. S. Government pictures of the war as seen by the official cameramen with the American forces. From now on it is promised that these pictures of the activities of our boys in France will appear regularly in this film.

No private motion picture companies are allowed at the front with the American troops. All motion pictures are being made by trained motion picture operators attached to the Signal Corps of the War Department. These films are primarily for military purposes, but after being censored by the War Department they are turned over to the American Red Cross, and through an arrangement made with this organization by the Hearst-Pathé News some of the films will be shown to the public through this medium.

"The Public Defender," in book form, which was written by Mayer C. Goldman, a well-known practicing attorney of New York City, and which furnished the theme for Harry Haver's photodramatic production of the same name, has been added to the files of the New York Public Library.



ANNA Q. NILSSON IN "OVER THERE." War is the Theme of This Select Production

NEW ANGLES FOR THE EXHIBITOR

FILM COMPANIES UNITE IN BOOMING COMING EXPOSITION

Movement Started for "At Home" Week in Which Public, Exhibitors and Manufacturers will Meet

Cooperation from many sources is making the outlook for the forthcoming Motion Picture Exposition most encouraging. This exposition, which is to be thoroughly representative of the industry, is to be held in Grand Central Palace Feb. 2-10, under the auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League, and these associations are receiving the support of entire sales organizations of large film companies who are to exhibit. The sales staffs have been set to work boosting the show systematically. Triangle, Pathe and others are doing their utmost. The Triangle salesmen being active with a "see us at the show" campaign. C. H. Rice, manager of the Triangle New York exchange, said last week in referring to the matter:

"I am very much in sympathy with the idea of holding an annual motion picture exposition in New York city. I know it is the custom of other large industries to hold each year a convention and exposition where the views of the various elements of the business can be expressed, and where an interchange of ideas can be made. It seems to me that an exposition of this kind is very beneficial to producers, distributors and exhibitors, and I am very glad to offer the help of my sales force in furthering the usefulness of this annual affair. I have asked H. B. Burdge, my assistant, as well as my salesmen, Messrs. Letts, Freund, Woody, Veresslich, Hummell, Kessel, Smith and F. H. Price, to urge all exhibitors with whom they come in contact to attend the convention and also to use their efforts in turn in advising the public in general of the exposition and to encourage a large attendance."

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., says that this meeting of the public, the exhibitor and the manufacturer, will be conducive of benefit to the entire industry. "Pathe will be properly represented at the exposition," said

Mr. Berst, "because close association with the public brings about a better understanding and consequently better business and better working conditions. The motion picture business, like any other industry, is stimulated by personal touch, and to meet and greet the people with whom we do business both directly and indirectly goes a long way toward cementing friendships that are of the greatest importance in modern commercial methods."

"The people that patronize our art are too vast in number for us to visit them individually and, in accord with sound business usage, express our appreciation of their support. Therefore the next best thing is to have an 'at home' and invite the public to come and visit us. The fact that the coming exposition is representative of all branches of the industry makes of this show an official 'at home' week and the stars and officials will be there to receive the public and exhibitors and acknowledge our appreciation of the handsome support the exhibitors have given us during the past year and our gratification at the approval the public has bestowed upon our efforts to entertain."

"All of the Pathe pictures now in the course of production are being made with many of our companies in the Eastern studios. All of these artists have expressed their intention to be present at the exposition and every effort will be made to fittingly present them to the public. I anticipate that the coming exposition will be the greatest the industry has ever known. In it we are presenting a solidly united front and with all branches working for its success it cannot fail to be a great event in motion picture history."

Frederick H. Elliott, general manager of the exposition, has accepted the offer of Manager Harold Edel of the Strand Theater to have the Strand Symphony Orchestra entertain during the week of the exposition.

BRENON ANSWERS AMALGAMATION CRY Independence, Not Combination, Will Benefit the Exhibitor

In the third issue of *Brenon's Exhibitor*, a publication which is issued weekly from the Brenon Distribution headquarters on 509 Fifth Avenue, and in which Herbert Brenon gives direct to the exhibitor his plans, his aims and his policy in the making of moving pictures, appears an interesting statement which deals with Stanley Mastbaum's telegram to the manufacturers some time ago.

In pursuance of his "director to exhibitor policy," Mr. Brenon writes as follows: "I read with great interest Stanley Mastbaum's telegram to the manufacturers, which I believe was written with the best interests of the motion picture industry in mind. Every answer I read, however, bar none, was written from the selfish standpoint of the man who wrote it. There is over-production. There is waste. There is extravagance, but the greatest danger of all to my mind is amalgamation, which Mr. Mastbaum suggests. When every production stands on its own merits and is sold on those merits and paid for according to its box-office value, from that day forward can the exhibitor exist and make his fair profit."

An amalgamation, or in other words a trust, such as Mr. Mastbaum suggests, would, I feel certain, mean for you—the exhibitor—the feel of the heel crushing you out of existence, and when you go out of existence I go, and with us the industry with the greatest possibilities that have ever been offered to science.

"In conclusion, there won't be an amalgamation. There may be a little crushing by the heel, but it won't be the exhibitor who will be crushed, but he who will crush; and from the atoms of the dictatorial manufacturing combinations will rise quality, equity and justice."

DEMAND FOR "LOST EXPRESS" Mutual Serial, Starring Helen Holmes, Liked by Neighborhood Theaters

The popularly accepted theory that the motion picture serial is in demand only at the downtown and transient theater has been proved to be without foundation by the bookings on "The Lost Express," the Mutual Signal photoplay starring Helen Holmes, which has been shown in high-class neighborhood theaters with exceptional box-office success.

Neighborhood houses in big and small cities have shown "The Lost Express," and are showing it to large audiences. Exhibitors have found that, despite previous theories, the neighborhood crowd wants its screen thrills as much as it ever did, and there is little difference, so far as the demand for hair-raising melodrama is concerned between the patronage of the transient house and the theater which draws its patrons from a quiet neighborhood.

BAYSIDE THEATER BURNS
The Bayside Theater at Bayside, L. I., was destroyed by fire Jan. 1. The loss was \$10,000. The building was owned and operated by Andrew J. Corn as a motion picture house. This was the second fire in Bayside in forty-eight hours, and the residents will demand a fire department.

GOLDWYN PICTURES IN ANTIPODES

Harold Bolster Arranges Trade Showing of First Releases for Exhibitors in Australia

Goldwyn Pictures have at last negotiated the long trip to Australia and the Orient, now made doubly slow and difficult by the Great War, and have been privately shown to two groups of exhibitors in the Antipodes. Both showings were arranged by Goldwyn's special representative, Harold Bolster, now touring the world in the interest of the new corporation. A letter, just received at the home office after the long delay that is all too common in trans-oceanic mail matters these days, records special trade showings at the Theater Royal, Sydney, New South Wales, on Nov. 18, and at Melbourne on Nov. 25.

Both gatherings brought forth the leaders in the film industry of Australia and New Zealand, Harry Hayward of Auckland, who is chairman of the New Zealand Motion Picture Supplies Company, controlling over fifty theaters on the island, making a special trip to Sydney to be present at the

showing. On both occasions the first two Goldwyn releases, "Polly of the Circus," starring Mae Marsh, and "Baby Mine," starring Madge Kennedy, were shown.

The *Australian Variety and Show World*, a leading trade journal, wrote of the Sydney showing: "The first of the new Goldwyn Pictures was unfurled on the screen to a massed audience who all expressed admiration for the new feature film, 'Baby Mine,' by Margaret Mayo, is a production of the highest art and stars Madge Kennedy, who has a charming personality. 'Polly of the Circus,' by the same author, is a gem of motion picture art, and features the dainty and fascinating star, Mae Marsh, who is more fascinating than ever before. Goldwyn Pictures reach the highest point of cinema art, and all of us have a lot that is worth while to look forward to. Goldwyn Pictures will make a name for themselves in Australia."



HAROLD EDEL

One of the youngest exhibitors in the country, Harold Edel, has piloted New York's pioneer motion picture palace, The Strand, for the past year with notable success. Mr. Edel is one of the very foremost managers in the country, his success being attributed to his progressive ideas and the introduction of radical departures in film exhibiting, which have made the Strand a national institution. Mr. Edel's latest innovation is the presentation of condensed opera in conjunction with the exhibition of high-class motion pictures. These operas are staged with special settings and effects and complete casts. The first, being offered this week, is "Carmen." The operas will take the place of the usual vocal soloists and only popular works will be presented. Exhibitors all over the country have profited by innovations introduced at the Strand by Mr. Edel with great success.

PUBLICITY DRIVES FOR EMPEY FILM "Over the Top" Will Profit by Extensive Advertising

Sergeant Arthur Guy Empey, Lois Meredith and a big company of Vitaphone artists started work on Wednesday, Jan. 2, on "Over the Top." As announced last week, this melodrama has for its basis Empey's war book, "Over the Top," which has been read by over two and a half million people.

Albert E. Smith, president of the Vitaphone Company, is himself supervising the production of this feature with the assistance of Wilfrid North, production manager of the Eastern studios, and Sergeant Empey, whose intimate knowledge of trench life will assure the accuracy of the settings and the faithfulness of the production.

Coincident with the Vitaphone production of "Over the Top," there will be four distinct nationwide advertising and publicity drives.

First, there will be the advertising and publicity campaign made by Vitaphone on behalf of its production.

Second, there will be the Empey lecture tour, which will carry him over the entire country.

Third, there will be the simultaneous publication in newspapers all over the country of his syndicated articles.

Fourth, there will be the continued drive by G. P. Putnam and Sons, his book publishers, on "Over the Top," and on Empey's new book, "First Call, or Guide Post to Berlin," which was published Jan. 5.

"MADAME SPY" ON VIEW

"Madame Spy" is the title of Katherine Russell Blecker's second offering in Carl Laemmle's Broadway Theater, this week. It is a five-reel production made by Douglas Gerrard, featuring Jack Mulhall and an all-star cast, which includes Wardsworth Harris, Maude Emory, George Gebhart, Donna Drew, Clyde Benson, and Claire DuBrey. Leo Morrison wrote the story after the scenario by Harvey Gates.

POINTERS FOR EXHIBITORS NEAR CAMPS

How Co-operation with War Department's Commission May be Facilitated—Suggestions from Joseph Lee

The War Department's Commission on Training Camp Activities evidently is deeply interested in having the co-operation of exhibitors of motion pictures in the cities and towns surrounding the eighty or more training camps in the United States. "For some months," says Joseph Lee, member of the Commission, in an interview, "The National Board of Review has assisted us in developing a co-operative spirit between the field representatives of the Commission in the training camp cities and the exhibitors. This Board continues to give us this valued assistance. Generally our representatives have found the exhibitors ready and willing to serve the government in furnishing attractive entertainments to the enlisted men. This spirit is characteristic also of the producers of films who have already placed on the market many feature pictures which have helped to bind together the civilian population and the soldiers."

We have just received assurance from Charles C. Pettibohn, general manager of the American Exhibitors' Association, that the members of this Association have endorsed the work of the Commission and have pledged their support in so far as they are able to be of service in the communities adjacent to the camps. The practical assistance of these managers and exhibitors will render much easier one part of the work of the Commission.

We have requested Mr. Pettibohn to suggest the following definite things which the exhibitors may do and are convinced that such assistance will be of decided value:

1. Care in the selection of feature pictures, especially during the periods of leave of the camp population. This is to avoid pictures which are roughly designated as "vampire" and "sex" pictures.
2. Greater thought in booking dramas and comedies which are especially attractive to men during these off-duty periods.
3. The submission of feature programs in advance to the representatives of the Commission each week so that they may be advertised in the camps and in those places frequented by the enlisted men.
4. An expression of willingness to have their theaters used both for the camp popu-

lation and the townspeople for community activities on Sunday afternoons and evenings. This will enable our field representatives to plan community meetings at a time when the streets are filled with men in uniform.

5. Offers of assistance with the few special benefits which may be planned by the local committees and the Commission's representatives when funds are needed for community purposes.

"We have discovered that most effective results in building up a cordial spirit in the camp communities require various methods of treatment. Modifications of such a plan as outlined may be necessary. The Commission therefore bespeaks from the exhibitors of the United States a friendly willingness to assist the field representatives of the Commission."

OPEN MARKET STATE RIGHTS



HAMLIN PLAN ADOPTED BY FIFTY EXHIBITORS

Officers Elected at Annual Meeting of Associated Theaters, Inc.
—Central Exchange in Minneapolis

Fifty exhibitors, representative of every section of Minnesota, Wisconsin, North Dakota and South Dakota, unanimously adopted the Hamlin Plan of marketing and distributing film, at the annual meeting of Associated Theaters, Inc., in Minneapolis, Dec. 17.

This organization is only six months old and has a membership of more than five hundred and fifty theaters. The election of officers for the ensuing year resulted as follows: President, Chas. W. Gates, Aberdeen, S. D.; vice-president, William S. Smith, Menomonie, Wis.; treasurer, Henry P. Greene, Minneapolis, Minn.; chairman of board of directors, H. L. Hartman, Mandan, N. D.; secretary and general manager, Thomas J. Hamlin, Minneapolis, Minn. These officers comprise the board of five directors and the executive board is composed of Messrs. Gates, Greene and Hamlin.

"We are going to open one large central film exchange in Minneapolis, where a master booking sheet will be used in conjunction with seven distributing and inspection stations throughout the four

states," declared Manager T. J. Hamlin. "Operations will start about Jan. 28, just one month ahead of our previous schedule. I have noticed with great interest the recently published admissions of the leading national film heads; that the present system of marketing and distributing film is all wrong and a tremendous waste."

"When they study our simplified but efficient plan, I predict that they will give it a thorough trial in this zone. In the meantime we will send our organizers out to organize another zone. Any producer or distributor can still maintain his independence and individuality and market his film through Associated Theaters, Inc., at a grand total cost of twenty per cent.; ten per cent. for marketing and ten per cent. for distributing."

"The good feature pictures only get from seventy to one hundred and seventy days run in this territory now, and under our plan they can be assured of from two to three times the number of showings at a bigger gross and net to the producer and a lower film rental for the exhibitor."

MORE STATES SOLD Only Eight Per Cent of Territory for "The Warrior" Now Open

With less than eight per cent of the territory for their film spectacle, "The Warrior," undisposed of, announcement was made last week by Messrs. Sawyer and Lubin of an additional name to the already long list of buyers. The transaction in question involves the disposal of the seven-part feature to the Midwest Civilization Company of Denver, Colorado. The buyers were represented by James W. Burke, president of the Midwest Civilization Company, and Max Schulbach, general manager. The sale entails the States of Colorado, Utah, New Mexico and Wyoming, and Messrs. Burke and Schulbach reported immediately after their acquisition of "The Warrior" that several road companies would be toured over the four states.

Messrs. Sawyer and Lubin acted for General Enterprises, Inc., in the sale of their feature and reported the territory now left unsold to be as follows: Mississippi, Louisiana, Kentucky, California, Nevada and Arizona. It is expected that these few states will be disposed of within the next week, thus establishing a remarkable record in the disposition of "The Warrior."

Contracts were also closed during the past week whereby "The Warrior" becomes the property of the Elitabran Film Company for the States of North and South Carolina. Thomas Branon is the purchaser of the Southern territory for the war spectacle.



WILLIAM OLDKNOW,
U. S. Exhibitors Booking Corp.

HOFFMAN OFFICES COVER COUNTRY Foursquare Exchanges Now Exist in Twenty-one Different Cities

Foursquare Exchanges throughout the United States and Canada greeted the New Year in twenty-one different cities; for now this independent distributing organization completely covers this country. The latest exchanges opened, and which started doing business with a rush, are San Francisco, at 191 Golden Gate Avenue; Los Angeles, at 514 West 8th Street; Dallas at 1911 1/2 Commerce Street, and Minneapolis, at 206 Film Exchange Building.

Eduardo Gainsborg, who takes charge of the San Francisco Foursquare Exchange is a graduate of Columbia University and gave up a successful civil engineering career because pictures interested him, and because he recognized in the Foursquare method one which is founded upon a proper economic foundation.

W. W. Drum, who will direct the business of the Los Angeles exchange, is one of the most experienced men in the motion picture trade. For years he was an important executive in the World Film, and he takes his new post with an equipment which is complete in every respect.

John Ezell, the Dallas Foursquare manager, is well known to Southern exhibitors and all motion picture folk in this section of the country. The new St. Louis manager, C. A. Maberry (who succeeds Sidney J. Baker, who moved on up to the Kansas City post) is a former exhibitor; and in appointing him, M. H. Hoffman states that he felt Mr. Maberry to be specially fitted for his duties.

"Foursquare managers, in every corner of the land, extend a hearty greeting to the trade," said Mr. Hoffman; "to producers and distributors as well as exhibitors. It is our combined hearty wish that 1918 will bring prosperity to those who earn it and serve to advance the industry as a whole."

PICTURES APPROVED

Lynn S. Card, general sales manager of the U. S. Exhibitors' Booking Corporation, has been notified of the passage by the censor board of Chicago of the company's second special release, "Those Who Pay," in which Bessie Barriscale is starred under the direction of Thomas H. Ince. Sidney Olcott's spectacle, "The Belgian," starring Walker Whiteside and Valentine Grant, has been approved by the censor board for the eastern Pennsylvania district.

KAUKAUNA HOUSE DESTROYED

The Bijou Theater at Kaukauna, Wis., was completely destroyed by fire Dec. 23, causing property loss of \$3,000, about half of which is covered by insurance. The theater, which has a seating capacity of 500, was partially filled at the time, but none of the audience was injured.

GOLDBURG STARTS ON LONG TRIP

State Rights Buyers in All Territories Will be Lined Up—Contract Signed with Consolidated Film Corp.

In furtherance of Jesse J. Goldberg's plan of exploitation of independent state right attractions, he left New York Jan. 3 with his first stop at Philadelphia. From there he proceeds to the following cities: Washington, Atlanta, New Orleans, Dallas, Fort Worth, Los Angeles, San Francisco, Portland, Seattle, Salt Lake, Denver, Des Moines, Chicago, Detroit and Pittsburgh.

Mr. Goldberg will not alone exploit the attractions of the Ivan Film Productions, Inc., but will also contract with one state right buyer in each territory to act as the sole and exclusive buying representative on all productions to be handled by the exchange in his territory.

As a further part of Mr. Goldberg's plan of service and co-operation to and with the exchange, he has arranged a campaign of exploitation for all of the attractions controlled by the exchange, which campaign of exploitation will be operated through Mr. Goldberg's New York organization, and will embrace newspaper publicity and advertising in the various state right territories, as well as issuing on each production purchased through his organization, a circular setting forth a comprehensive scheme of exploiting each attraction by the theaters booking it.

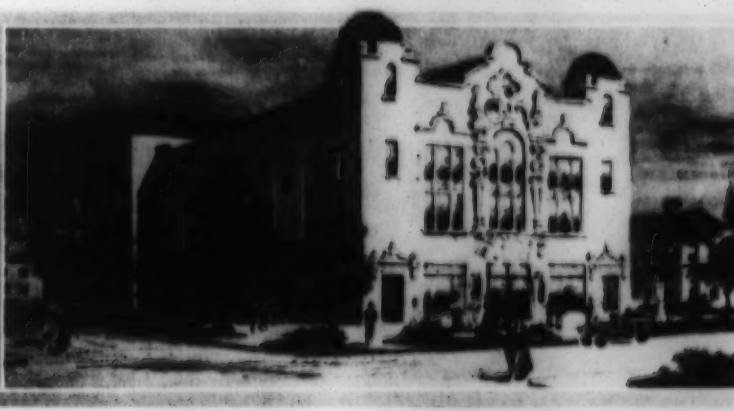
This is the first time any organization was formed providing for direct and continuous assistance to state right buyers in "putting over" attractions.

In addition to the contract to act as sole and exclusive representative for the Ivan Film Productions, Inc., Mr. Goldberg has also closed a contract with Harry Rapp whereby he will handle the sale of the production "The Struggle Everlasting," in which Florence Reed is starred, supported by Milton Sills and Irving Cummings, and "An Accidental Honeymoon," in which Robert Warwick is starred, supported by Elaine Hammerstein.

Mr. Goldberg has also signed a contract with The Consolidated Film Corporation of San Francisco whereby he acts as the sole buying representative for all productions to be purchased by that concern for the states of California, Arizona and Nevada; Washington, Oregon, Montana and Idaho. Marion H. Kohn, president of the Consolidated Film Corporation, has entered into an agreement with Ackerman and Harris operating the Hippodrome Circuit theaters, which represent the Western States Vaudeville Managers' Association, and controlling theaters in the Western and Northwestern states.

Under the contract entered into with the Consolidated it is provided that Mr. Goldberg will accept no commissions or compensation from producers with whom the

Garrick Theater, San Rafael, California



Next May is the month set for the opening of San Rafael's new theater, the Garrick, opposite the Marin county courthouse, and in one of California's best locations for a theater of its class. Thomas Phillips, of New York city, will have the helm and it will be devoted to first-class attractions, motion pictures and vaudeville. Mr. Phillips was manager of the Garden Theater, San Rafael, in 1911-12.

The dimensions of the new building are 80 by 150 feet, stage 80 feet wide and 50 feet deep, with 40-foot opening. The main floor will seat 700 and the only balcony will seat 500.

Francis H. Kimball and Roosa, New York city, the architects, followed a mission and Spanish style to be in harmony with the traditions of the location.

Consolidated concern does business, but that his compensation will come from the Consolidated Film Corporation.

Mr. Goldberg's organization centers under one roof the exploitation and selling end of state right productions. He states: "My plans of operation are fully formulated and when I return to New York about the middle of February, I hope to have a solid representation in every state right territory in the United States with the purchasing end centered in my office, so that not alone will a large part of the exploitation expense of state right productions be eliminated, but the time within which the entire territory is closed, will be materially shortened. As it is now, but 6 per cent of the country is closed out on a state right production within a month, and the balance of the territory hangs fire for from three months to a year."

"I intend opening an office in San Francisco which will be operated along the lines of my New York office with certain added businesslike innovations. While I recognize mine is a tremendous undertaking, it is nevertheless simple of accomplishment because it is based on logical business methods."

NEW ENGLAND PROFITABLE Bookings for U. S. Exhibitors' Products Reported Brisk

"The Belgium," Sidney Olcott's stirring visualization of the tragedy of Belgium being distributed by the U. S. Exhibitors' Booking Corporation, will have its initial public presentation, Jan. 10, at the Poli, Strand and Palace Theaters in Waterbury and New Haven, Conn., respectively.

The New England territory, handled jointly by the New York and Boston offices of the distributing company, has been a particularly lucrative field for U. S. subjects, there having been an insistent demand for the concern's first two releases, "The Zeppelin's Last Raid" and "Those Who Pay."

Reports have been submitted to Frank Hall, president of the U. S. by A. L. Ehrigott, the company's New England manager, in which the latter asserts that bookings on the Ince spectacle have surpassed those obtained on any other production of similar length in that territory in several months. "Those Who Pay," while only on the market a few weeks, also is reported to have touched a high water mark in bookings.

SALES FORCE INCREASED

Leon Bories and Murray Beier have been added to the sales force of the U. S. Exhibitors' Booking Corporation. Mr. Bories, who has had long experience on the Pacific Coast, having served with a number of film concerns, will represent the United States in the Seattle district, while Mr. Beier will supervise distribution in the Buffalo territory. Both men will work under the supervision of Lynn S. Card, general sales manager, who makes his headquarters in the executive offices of the booking company in the Times Building, New York.

George D. Baker, who directed Nasimova in her initial Metro picture, "The Revelation," recently completed, will again direct the eminent star in her second vehicle under this banner. It is planned to stage the majority of the scenes at and near Tucson, Ariz.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"Thais," Goldwyn; "Mrs. Dane's Defense," Paramount; "I Love You," Triangle; "The Cloven Tongue," Pathe; "The Narrow Trail," Arctcraft; "The Blind Adventure," Vitagraph

"THAIS"

Five-Part Tragedy by Anatole France, Featuring Mary Garden. Produced by Goldwyn Under the Direction of Frank Crane. The Players.—Mary Garden, Hamilton Revelle, Crauford Kent, Charles Trowbridge, Lionel Adams, Alice Chapman and Margaret Townsend.

POINTS OF INTEREST

The screen debut of a famous opera star, Goldwyn's most pretentious offering. The picturization of Anatole France's well-known tragedy. A production that has been directed with painstaking care and acted with distinction. A most worthy example of the motion picture art.

For her debut in pictures, Mary Garden appeared in "Thais," and her impersonation of the "fairest rose in Alexandria" on the screen is equally as impressive as her famous interpretation of the role in opera. Miss Garden's performance throughout was notable for its simplicity and power and in the final scenes she reached dramatic heights that proved her an actress of the highest rank.

"Thais" is Goldwyn's most pretentious offering and the production stands as one of the finest screen presentations of the year. The utmost care has been used in directing the picture. Scenes of ancient Alexandria have been reproduced with accuracy and those showing the feasts of the nobles have been mounted most lavishly. Indeed, it is just such productions as "Thais" that confirm and route the critics of the motion picture industry as an art.

The story takes up the life of Thais as the widely known courtesan of the early ages and follows her career through her triumphant days as the reigning beauty to her death as a penitent and humble nun.

As Paphnutius, Hamilton Revelle contributed excellent support. He was at all times convincing and gave a graphic performance as the savior of Thais. Crauford Kent was splendid as Lolius and Charles Trowbridge acted with distinction the role of Niclus.

"Thais" should prove a powerful attraction from a box-office standpoint. As an artistic achievement it ranks with the few really worth-while productions. Exhibitors should advertise the name of Mary Garden extensively, as it possesses great drawing power.

H. D. R.

"MRS. DANE'S DEFENSE"

Five-Part Drama Adapted from the Play by Henry Arthur Jones and Featuring Pauline Frederick. Produced by Famous Players-Lasky Under the Direction of Hugh Ford and Released by Paramount.

The Players.—Pauline Frederick, Frank Loebe, Leslie Austin, Maude Turner Gordon, Ormi Hawley, John L. Shina, Ida Darling, Cyril Chadwick, Amelia Summerville, Frank Kingston, Howard Hall, Grace Reals and Mary Navarro.

POINTS OF INTEREST

The adaptation of a famous play. A cast of exceptional excellence. Expert direction, which includes sets, costumes and accessories of tasteful gorgeousness. A role that fits Pauline Frederick perfectly.

The screen version of Henry Arthur Jones' play, "Mrs. Dane's Defense," in which Margaret Anglin appeared a few years ago, provides Pauline Frederick with a part which is exactly suited to her estimable talents and gives her ample opportunity to display them. Miss Frederick's portrayal of the woman straining every nerve to hide the deceit in her life from the man she has come to love, and her final breaking down when she succumbs under the intense grilling of the man's father and tells the truth about herself, that she in reality is not Mrs. Dane, and that the gossip started that she had been a governess who had loved not wisely but too well, was the truth, is an example of emotional acting of a marked degree.

The adaptation for the screen, made by Margaret Turnbull with fine technique, reveals few changes from the original. The plot itself shows some improvement in that the picture version begins years before the play and the central character is better established. However, a noticeable change has been made in not bringing to the fore the romance between the man with whom Mrs. Dane has fallen in love and the girl whom he flirts for her, but afterward returns to, when he finds out the truth. In the play Mrs. Dane is made to appear more of an interloper and the climax, where she prompts the resumption of this romance by her departure, is more in sympathy. Nevertheless, as it stands now, the picture provides a problem play that will grip from start to finish.

Hugh Ford, who directed Miss Frederick in a number of her stage successes and lately in some of her best-known pictures, has staged a production that is in keeping with the significance of the material. In each of the scenes, which, incidentally, are placed in a natural sequence that tells the narrative fluently, even though it is frequently necessary to resort to cut backs, there is an atmosphere of dignity and taste which the story must have. Mr. Ford has also chosen a cast that gives Miss Frederick the best possible support.

Exhibitors will find that "Mrs. Dane's Defense" more than meets their requirements. Not only will it appeal to any type of audience, but the mention of Miss Frederick's name and the fact that it is adapted from the well-known play should draw full houses.

F. T.

"I LOVE YOU"

Seven-Part Drama by Catherine Carr, Featuring Alma Reubens. Produced by Triangle Under the Direction of Walter Edwards.

The Players.—Alma Reubens, John Lince, Francis McDonald, Wheeler Oakman, Frederick Vroom, Lillian Langdon and Peaches Jackson.

POINTS OF INTEREST

The artistic production in which scenes of great natural beauty add to the enjoyment. Alma Reubens an ideal choice for the leading role. A thoroughly charming story of wide appeal.

There is so much that is new and delightful—so much that is a joy to behold in the selection of rarely beautiful scenes, that "I Love You" stands as one of the most pictorially artistic productions of re-

"THE CLOVEN TONGUE"

Five-Part Drama Written by A. M. Pushkin. Produced by Russian Art Films Under the Direction of Cheslar Sabinsky and Released by Pathe, Jan. 20.

The Players.—Nadya Lesienka, P. A. Bakasheef, N. V. Panoff and Sophie Karabana.

POINTS OF INTEREST

These Russian films are always a novelty. A thoroughly engrossing story interpreted by good acting and staged artistically.

If memory is not at fault the previous Russian Art films, reaching our screens through the offices of Pathe, have had stories concerning Russian city life as their basis. Now, in "The Cloven Tongue," comes one that presents a slice of the country life of Russia, and therefore fulfilling the prediction that this series of pictures would be wide in scope and give to our audiences a comprehensive and valuable view of present-day Russian literature.

The story of "The Cloven Tongue," written by A. M. Pushkin, who has a reputation in his own country as an author wielding an easy pen when it comes to presenting a clear insight into the life and natures of the Russian people and whose works have been translated in part to our language,

"THE NARROW TRAIL"

Five-Part Drama, from a story by William S. Hart. Picturized by Harvey F. Thew. Produced by Arctcraft Under the Direction of Thomas H. Ince. Starring William S. Hart.

The Players.—William S. Hart, Sylvia Bremer, Milton Ross, Robert Kortman, Fritz.

POINTS OF INTEREST

Personality of William S. Hart in a gripping Western melodrama. A strong story in which the love element is paramount. An excellently directed and finely photographed film drama.

In "The Narrow Trail," William S. Hart has a film offering of exceptional merit, if suspense and climax go to constitute merit. The story builds with quickening tempo to a crescendo finish which leaves one breathless; and through all the hurry and agitation of the movement, it unfolds a simple tale of the heart—or of two hearts, rather—which is profoundly moving and convincing.

The story is of Ice Harding, a road-agent, who holds up a stage-coach and compels its passengers, among whom is "Admiral" Bates, the proprietor of a Frisco resort, and his niece, Betty Werdin, to "stand and deliver," and then, some days later, rides into the town of Saddle City only to find the "Admiral" and his niece seated on the veranda of the leading hotel, where they have come for a "much needed rest." In the acquaintanceship which follows, Harding and the girl come to love each other—each believing the other "straight." Their happiness is short-lived, however, for it is soon time for the "Admiral" and Betty to return to Frisco.

Harding follows, at length, and quite by chance and the tender ministrations of a Shanghai artist, drifts into a water-side dance hall. There he comes face to face with Betty. And then a fight takes place in which Harding literally cleans out the whole works. He finally leaves, battered and bleeding, and Betty follows in her final renunciation of her old life. They come together, some time later, in a prairie town, where a fair and horse-race are being held. Harding enters the race, which is for a thousand dollar purse, is recognized by the sheriff, wins the purse and carries Betty off with him into the mountains. It is a strong and thrilling finish.

"The Narrow Trail" is in all ways a good picture, and exhibitors will find it a sure-fire hit. The name of William S. Hart alone is sufficient to insure unusual patronage, and it may be only added that he has never had a better vehicle.

D. A. B.

"THE BLIND ADVENTURE"

Five-Part Drama by Earle Derr Biggers. Featuring Edward Earle. Produced by Vitagraph Under the Direction of Wesley Ruggles.

The Players.—Edward Earle, Betty Howe, Frank Norcross, William Bailey, Gilbert Rooney, C. A. Stevenson, George Wright, E. D. Standing, Eulalie Jensen and John Sturgeon.

POINTS OF INTEREST

The novel method of unfolding one of the best mystery stories produced. The amount of interest, suspense and action found in the five reels. A finely balanced cast and the excellent direction.

Earle Derr Biggers, the mystery expert, has fashioned an especially absorbing mystery-photodrama in Vitagraph's "The Blind Adventure." The method employed in unfolding the story is of so novel a nature that the picture gained and held the interest from the first reel to the surprise ending. The plot, to begin with, was full of adventure, action and suspense, but fully half of the charm of the picture lay in its unusual telling.

It seemed as if Mr. Biggers furnished us with at least twenty answers to his murder-mystery problem, and then, just as we seriously believed it solved, we found we had lacked imagination, for it was all make-believe and we were the victims of Mr. Biggers' joke.

Geoffrey West meets and is immediately attracted to fair Marion Larned, but Marion wants to test his ability to prove interesting through life, and insists that he first write her seven letters to prove him worth while. From then, the action is first related in each new letter and later enacted by the principals.

Geoffrey writes Marion of his connection with a murder case on trial and succeeds in winning Marion's interest in the details to such a degree that she seeks to shield him from the arms of the law. When finally she meets him and learns that it was all part and parcel of his plan to interest her at all costs. Of course Marion is at first chagrined but later she forgives him and accepts his proposal—of peace.

Edward Earle gave a thoroughly sincere and convincing performance as Geoffrey. Betty Howe was a charming and beautiful Marion, and smaller parts were capably handled by the remaining players.

Exhibitors cannot make a mistake in booking this picture. It is a superior feature of a popular type.

H. D. R.



HAMILTON REVELLE AND MARY GARDEN
In Goldwyn's Magnificent Production of "Thais"

cent date. The plot, too, is of an unusually good quality and will carry a varied appeal. To us, the charming nature of the story was somewhat lost when the producers felt the necessity of adding a "punch" to the picture and it was with regret that we saw the heretofore simple and convincing tale thus used. But then, there are doubtless picture audiences that would much prefer the present state of the feature—so there you are. At any rate, Triangle deserves great praise for the thoroughly fine and beautiful production.

The first few reels disclosed garden and rural scenes of enchanting beauty. The story was laid in Italy and the director caught the spirit of the country and presented its people in natural surroundings and some splendid types were selected to portray the leading roles. Whole Italian villages were constructed and Venice was shown in all its beauty.

An artist, Jules Mardon, selects Felice, an Italian peasant called "The Passion Flower," for his model and paints her picture, which later brings him fame. He wins her love—and then goes away. Later, Armande sees the painting and purchases it and after a search finds Felice and marries her.

They are happy until Jules re-enters Felice's life and threatens to expose her youthful love for him. Felice repulses him, but is absent during her child's illness and Armande, believing she loves Jules, sends her away. However, he later learns the truth and through the aid of a kindly priest, becomes reconciled. Jules has been killed, so Felice again takes up her life as a happy wife and mother.

Alma Reuben was a happy choice for the beautiful and warm-hearted Felice. She gave a splendid interpretation of the role and in appearance was ideally suited to portray the "passion flower." Francis McDonald was excellent as Jules and Wheeler Oakman was the idealist-husband, Armande.

"I Love You" should meet with the approval of all audiences.

H. D. R.

concerns the Orloff household, presided over by Nicolai Orloff, a nobleman and one of the petty gentry of the Russia in existence before the tragedy that upset all forms of government. His housekeeper and, subtly hinted, also his mistress, Glasha, is a woman of unscrupulous, sly and cruel temperament, but with considerable physical charm. She has Orloff completely in her power.

When his motherless daughter returns home from boarding school she finds him a changed man. Where formerly he had been a kind father to her and a considerate employer on his estate, now ruled by his mistress, he has become tyrannical and harsh. Grieved over existing conditions, the daughter seeks the pleasing society of a young neighbor and they fall in love. Glasha endeavors to win the neighbor, Prince Alexis, for herself. Failing in this she stealthily tries to separate the young couple and has almost succeeded when she steps too far and retribution overtakes her.

The acting is of a high order. The method of expression followed by these Russian players, most of whom have been drafted from the leading theaters of Moscow and Petrograd, is repressed to a degree, but each mood or emotion is carefully registered. The director has secured exterior locations and arranged interior settings that, as far as is known, are an exact representation of a home of one of the minor noblemen. At any rate, they convey perfect atmosphere.

Exhibitors will find "The Cloven Tongue" a feature well worth booking. If his audiences are of the better class, who are more liable to evidence an interest in Russian literature, it is certain that the film will appeal.

F. T.

Raymond S. Nelson has resigned an excellent position as Western manager for the General Film Company to join the navy. Mr. Nelson will be sworn into Government service immediately after Christmas, which he will spend with his family in New Orleans.

"THE STRONG WAY"

Five-Part Drama Featuring June Elvidge.
Produced by World Film Under the Direction of George Keelson.

The Players.—June Elvidge, John Bowers, Isabel Berwin, Joe Herbert, Rosina Henley, Grace Williams and Hubert Wilke.

POINTS OF INTEREST

The popular June Elvidge in a dramatic role. A strong story that holds the attention. The cabaret scenes. Good photography and beautiful outdoor views.

June Elvidge's second starring vehicle presents her as a singularly firm characterized young woman. In a crucial moment she proves herself quick of wit and stout of heart and shields her girlhood lover at all costs. This scene forms the main plot of the film and both Miss Elvidge and her supporting company took advantage of its dramatic possibilities and made the most of the material provided by the author.

Miss Elvidge is shown as an actress of promise in "The Strong Way." She is not only beautiful, but acts with dignity and charm and in addition wears her clothes with distinction and at all times presents a pleasing picture.

Adele Torrence follows the advice of her worldly mother and enters into a loveless marriage with Geoffrey Farrow, a man of low morals, but wealthy. She puts aside her childhood lover, Don Chadwick, but innocently invokes her husband's jealousy by appearing frequently in Don's company at a house party.

For revenge Geoffrey plans to destroy Don's business career through the aid of his unscrupulous lawyer, Carter, but Don fails to fall victim to the scheme. He learns of Carter's true character and resents his unwelcome attention to Adele and challenges him. Meanwhile, Carter has promised to marry Adele's maid and she, upon learning his real intentions, kills him.

This leads the suspicion to Don, and he, believing Adele committed the murder, seeks to shield her by running away. He is forced to hide in Adele's room. There the police find him and Adele forfeits her good name and says he had been with her the entire evening. Her husband starts divorce proceedings and upon receiving her dying maid's confession of the crime, Adele is free to marry Don.

The supporting company gave good assistance, John Bowers proving himself a popular leading man and Joe Herbert was convincing as the unscrupulous husband, Geoffrey.

The popularity of the star and the unusual twist in the story should make "The Strong Way" an attractive box-office feature.

H. D. R.

"THE CROSS BEARER"

Five-Part Drama Featuring Montagu Love.
Produced by World Film Under the Direction of George Archambeau.

The Players.—Montagu Love, Jeanne Eagles, Anthony Merlo, George Morgan, Edmund Eikas, Charles Brandt, Eloise Clement, Albert Hart, Alexander Francis, Kate Lester, Fanny Cogan and Henrietta Simpson.

POINTS OF INTEREST

A gripping story that gives a graphic description of the rape of Belgium. The direction, which abounds in atmosphere and well arranged stage settings. The charming personality of Jeanne Eagles.

"The Cross Bearer" illustrates the sombre side of the war in no uncertain terms. The horrors of the devilish crushing of Belgium by the Prussian army are presented, so that the effect on the whole country, is brought home to us by presenting definitely and incisively the tragic experiences of one family. Although the story is pure fiction it is obviously founded on fact.

Happy Belgium before the war, before the reign of superlative terror caused by the blow of the mailed fist, is shown in the events of one of its cities, which is enjoying some sort of a fête when the German soldiers march into the town. A large number of the population is attending mass, which is being conducted by the Cardinal of Belgium, when the Prussians force their way into the cathedral and put the crowd to rout, while the Cardinal in person, protects the altar from desecration.

Following this we are shown the inhuman acts and atrocities that will never be forgotten, and among these a concrete example is given when the German military governor sees the Cardinal's ward and decides that he wants her for himself. By intrigue and what amounts to force, he almost gets her in his power, but during the course of the story she has been married to her lover, a Belgian officer, who has come through the German lines in a disguise, and by a ruse they are able to escape to safety. This climax, which taxes the credulity of the spectator, rather dilutes the strength of what has preceded. The picture derives its name from the fact that the Cardinal bears the bulk of the burdens of the Belgian people.

Montagu Love plays the role of the Cardinal and he gives a performance that is dignified and sympathetic. Although there are moments when Mr. Love does not quite rise to the demand upon him for emotional expression, he conveys well enough the spirit of the man who is at once the austere prelate of the Church and a thorough human being. Jeanne Eagles displays an ingratiating personality and also handles her role expertly. The rest of the large company leaves nothing to be desired.

The director, George Archambeau, has injected into the picture a distinct note of artistry, especially in the establishment of atmosphere and the arrangement of the



JUNE ELVIDGE IN "THE STRONG WAY"
Drama Released by World Film Corporation

stage settings, so that they are representative of the interiors that the story calls for. In more than one place, but one particularly, the scene of the rout of the Belgians from the cathedral, he displays fine ability in handling crowds. The continuity is especially smooth, even though some portions of the picture are fragmentary scenes, and the photography is crystal clear.

"The Cross Bearer" will be a success in any theater. And it is a worth while picture in that it brings home some of the horrors that must be stopped. It will promote a healthy hatred for anything Prussian.

F. T.

"A ONE-NIGHT STAND"

Two-Part Farce Featuring Toto. Produced by Rollin Under the Direction of Hal Roach and Released by Pathe.

The Players.—Toto, Clarine Seymour and Bud Jamison.

POINTS OF INTEREST

The almost incessant series of laugh-provoking incidents. The ingeniously conceived comedy situations.

Watching "A One-Night Stand" quietly is well nigh impossible. There is a hearty laugh every few feet and when this is not the case there is something to make the spectator smile at least. The humor, a mixture of straight comedy and the slap-stick variety, is derived from cleverly worked out situations before, during and after the performance in a one-night stand of a typical road show made up of fake specialties and a burlesque chorus.

Toto is the handy man with the show. He is called upon to do everything, from assisting in the logus mind-reading act to moving scenery, and what he does he somehow always manages to do wrong, with the result that he spoils every incident in the performance. But what he spoils for the yoked audience is that much funnier for the spectators of the picture.

Toto, who gives an agile and delightfully humorous performance as the helper, is ably assisted by Bud Jamison as the manager of the show, and Clarine Seymour as a country

girl who joins the troupe's chorus. Hal Roach, the director, has performed the same service for this picture that he has for so many previous ones, that of ingeniously conceived comedy scenes, all of which abound in originality and are inoffensive. Mr. Roach is forging ahead as a comedy director and each production places him nearer to being the foremost in his branch of work.

"A One-Night Stand" will fit into any program. It is an excellent comedy with which to follow a drama. Toto's name should be displayed prominently.

F. T.

"FACE VALUE"

Five-Part Drama from a Story by Robert Z. Leonard and Mae Murray. Scenario by Fred Myron. Produced by Bluebird, Under the Direction of Robert Z. Leonard. Starring Mae Murray.

The Players.—Mae Murray, Clarissa Selwynne, Florence Carpenter, Wheeler Oakman, Casson Ferguson.

POINTS OF INTEREST

A production with little to recommend it save the personality of Mae Murray. A fair story with moderately good photography, but with poor direction.

"Face Value" has a prologue which, unfortunately for the rest of the picture, sets a pace too great in the beginning. For it is so much better by comparison that the interest drags fearfully in the latter part of the film. This prologue concerns little Joan Darby, who is a slave to Mrs. Kelly, and the novel idea she evolves under the stimulus of a desire to procure a dress she has seen in a store window. The idea takes its form in the promotion of a prize-fight between two youthful and rival gangsters, one white and the other black, and her subsequent departure with the entire "gate" after the two opponents had pounded themselves into a jelly. As it stands, this prologue constitutes infinitely the better part of the picture and is excellent, but good direction might have worked wonders with it.



SCENE FROM "THE BLIND ADVENTURE"
Vitaphone Feature Based on Earl Derr Biggers' Novel

Joan is next seen several years later, when she meets the white contestant of her youthful "ring" promotion. This youth, Naquire, is now an accomplished porch-climber, and he bullies Joan into assisting him in a little "stick-up" game. A detective happens along, however, and, although Naquire escapes, Joan is arrested and sentenced at length to six months in the State Reformatory for girls. En route for the latter she leaps from a moving train, escapes and is taken to the home of the Van Twillers by Bertram, the son. Bertram then falls in love with Joan and asks her to marry him. They attend a ball that evening, where Naquire unexplainedly appears as one of the guests and is seen to separate a marcelled dowager from her necklace. In seeking escape Naquire forces the jewels upon Joan, where they are found later by Bertram. Naquire then follows Joan to the Van Twiller home, is discovered by Bertram and then handed over to the police; while Joan and Bertram melt into each other's arms.

In the prologue, which is the only part worth discussing, Mae Murray as the little slavey, presents a curious study in queer, eccentric gesture—the gestures of an elfin, eerie child. Casson Ferguson is acceptable as Naquire, particularly in the prologue.

D. A. B.

BILLY WEST COMEDIES

"The Slave" and "The Candy Kid." Two-Reel Farces Featuring Billy West. Produced by King-Bee Under the Direction of Arvid E. Gillstrom.

The Players.—Billy West, Ethel Cassidy, Beatrice Joy, Gladys Varden, Oliver Hardy, Leo White, Budd Ross, Ellen Burford, Martha Dean and Ethlyn Gibson.

POINTS OF INTEREST

The slap-stick comedy. The astoundingly good aim exerted by the players in casting anything that is soft and mushy. "The Slave" is made without a single subtitle.

Those who enjoy slap-stick comedy of the roughest possible sort will find that "The Slave" and "The Candy Kid," the current King-Bee comedies, leave nothing to be desired. They are the epitome of rough-house humor, and the whole audience for this sort of thing will take especial delight in watching the players barely escaping a hospital engagement. In the present releases most of the comedy is derived from throwing about everything manufactured and grown that is of a soft, cozy nature. Billy West, vigorously portraying a soda clerk and waiter in "The Candy Kid," and a servant to a sultan in "The Slave," is surrounded by a large and well drilled company in both pictures. The director has devised some new slap-stick material and he has also arranged the stage settings with considerable skill. "The Slave" does not contain a single subtitle, which is an innovation.

Exhibitors catering to audiences that like pure slap-stick may safely book the current King-Bee releases.

F. T.

"VENGEANCE—AND THE WOMAN"

Serial Featuring Carol Holloway and William Duncan. Produced by Vitaphone Under the Direction of William Duncan.

Episode 4—"The Signaling Cipher." The Players.—William Duncan, Carol Holloway, George Holt, Tex Allen, Vincent Howard, Fred Burns, A. E. Jennings and Pat Rooney.

POINTS OF INTEREST

The number of daring feats accomplished by the players. The continued interest. The larial skill displayed by Comanche Pete. The fall from a high cliff.

In Episode Four of "Vengeance—and the Woman," the high standard set in the first episodes has been maintained and there were thrills aplenty. After Blake had rescued Bessie and fought many battles with the outlaws, they were both trapped on a ledge of a high mountain cliff. Blake is promised freedom if he will write an order for \$100,000. He sends a note for the sum to his bankers. When Comanche Pete returns (with counterfeit money) the pair are released. Bessie is then taken captive, while her husband is left suspended over the edge of a cliff by a rope which is gradually worn away to one strand. In this predicament we leave Blake until the opening of the fifth chapter.

H. D. R.

"HOW CANADA AND THE FARMERS CO-OPERATE IN GRAIN RAISING"

One-Reel Educational-Science. Produced by Essanay and Released by General Film.

This is a scenic film of more than usual interest at this time. It shows the splendid results of the Canadian government's co-operation with her farmers toward the end of making them more prosperous and of increasing the efficiency of the soil, and at the same time producing an enormous amount of the much needed wheat. The science and system of the most productive kind of farming is clearly defined.

The picture includes the scenes of Alberta wheat-growing and the huge mills and elevators of Winnipeg and Montreal. The spectator is able to follow the process of the industry from the time of turning the ground, through the planting and harvesting, to the threshing and milling.

"How Canada and the Farmers' Co-operate in Grain Raising" will fit into any program. It should have a wide exhibition.

F. T.

Malcolm Morley has gone to Cincinnati to produce and play in "The New Sin" at the new Art Theater in that city.

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UNIQUE STAGE SET

FOR GOLDWYN FILM

Hugo Ballin Devises New and Effective Method of Furnishing

In "Fields of Honor," the Goldwyn drama starring Mae Marsh, to be released Jan. 14, an experiment in novel stage setting has been successfully carried out. Hugo Ballin, the distinguished artist who now designs all details of Goldwyn productions, determined to do something which never before had been accomplished in motion pictures. How he has succeeded will be readily seen by those who enjoy the *Saturday Evening Post* story by Irvin S. Cobb, from which the screen play was made.

Mr. Ballin, long a student of the screen before he actually identified himself with the work of art direction, found his eyes distracted by many focal points in the average setting. For instance, in a boudoir or drawing room, with the principals in the foreground, the spectator finds his attention wandering. Mr. Ballin determined that this should not be. If ever he had the power to change the existing order of things in studio settings. In studying the scenario of "Fields of Honor," Mr. Ballin saw an opportunity to put his idea into effect. He chose the dining room of the Vorhis home to show how simplicity could be carried to extremes yet with no sacrifice of artistic values.

There are several scenes of importance in the screen dining room—scenes where the delicate play of expression on the faces of Robert Vorhis, the young man in love with Mae Marsh, and his parents constitute a pivotal point in the drama. Another reason, Mr. Ballin thought, why every shade of meaning should be caught by the spectators, not possibly lost in the instant when their eyes might stray involuntarily and be held by the possible palm in hand beyond. Knowing which, Mr. Ballin ordered a handsome dining table, beautifully appointed. In keeping with the character and standing of the family, quiet elegance was expressed in every detail. But there was no sideboard laden with silver and crystal, no serving table with a Sheffield dish or two. There was nothing save the dining table, suffused with a soft light from above.

This is but one phase of the brilliant technique of Hugo Ballin and but a detail in a drama charged with sentiment, beauty and plausible thrills.

SEVEN NEW CONCERNS INCORPORATED

Certificates Are Filed in Albany for Formation of Theatrical and Motion Picture Enterprises

ALBANY (Special).—Certificates of incorporation for seven new enterprises formed to engage in the theatrical and motion picture business were filed with the Secretary of State the past week. With the exception of one concern all of the corporations are located in New York city and have a total capital of \$122,500.

The New York Feature Syndicate Corporation of the State of Delaware, capitalized at \$100,000, has been granted a charter to conduct a general motion picture business in New York State.

F. F. Proctor has certified to the State that he has dissolved the following theater companies: The Fifth Avenue, 128th Street, Fifty-eighth Street and the Twenty-third Street theaters.

The Triangle Film Corporation of Richmond, Va., with a capital of \$5,000,000, and the Majestic Motion Picture Company of New York city, having a capital of \$120,000, have merged.

The new concerns are as follows:

The Mastercraft Photo-Play Corporation, New York city. To manufacture and produce photoplays based upon or adapted from the literary works of Thomas Dixon, also to deal generally in motion picture films. Capital, \$1,000. Directors: Isaac Wolper, Hannah L. Geller and A. G. Scheer, 149 Broadway, New York city.

Norworth & Shannon, New York city. To own and lease theaters and produce plays, operatic and other stage attractions. Capital, \$500. Directors: Jack Norworth, Sam Shannon and D. D. Deutsch, 1482 Broadway, New York city.

Sonalta Films, Inc., New York city. To produce motion picture films of various kinds. Capital, \$100,000. Directors: Florence S. James, Agnes R. May and M. M. Eisenberg, 2 Rector Street, New York city.

Motion Pictures Lectures, Inc., New York city. To produce and present motion picture films of an educational character. Capital, \$1,000. Directors: Dr. Leonard Sugden, Carl P. Winther and Joseph J. Miles, 220 West Forty-second Street, New York city.

Ideal Screen Magazine, Inc., New York city. To deal in motion picture films of various kinds. Capital, \$1,000. Directors: F. W. Brooker, Albert Teitel and M. H. Ring, 71 West Twenty-third Street, New York city.

Criterion Production Company of New York, New York city. To equip and maintain theaters, and produce theatrical, musical and motion picture attractions. Capital, \$4,000. Directors: Sidney Rosenfeld, William Rosenbach and Elsie Rosenbach, 438 East 116th Street, New York city.

The Smithtown Assembly Hall Association, Smithtown Branch, N. Y. Theatrical plays and motion picture productions. Capital, \$15,000. Directors: Lawrence S. Butler, Edwin Melvin and G. H. Turrell, Smithtown Branch, Suffolk county, N. Y.

GEORGE W. HERRICK.

FERGUSON AT RIVOLI

Elsie Ferguson, already as much of a favorite with picture goers as she is with lovers of the legitimate drama, has the place of honor on the second week's program at The Rivoli, the beautiful new playhouse at Broadway and 49th Street. She appears in "Rose of the World," an Artcraft picture adapted from the story by Agnes and Edgerton Castle and directed by Maurice Tourneur. Many of the scenes are laid in India, which affords Mr. Rothapfel an opportunity to give the picture a special presentation full of Oriental color and accompanied by exotic music. Wyndham Standing, Clarence Handysides, and other capital players appear in support of the star. Hugo Rosenfeld conducts the Rivoli Orchestra in its rendition of Ponchielli's "Dance of the Hours," and the "Soldier's Chorus" from "Faust." The Rivoli Chorus is heard in the latter number, and also sings with Gladys Rice in her rendition of an aria from "The Queen of Sheba," by Goldmark. Alberto Bachmann, concert master of the Rivoli Orchestra,

plays Vieuxtemps' "Air Varie." Exclusive pictures of the Holy Land, taken by Sidney Olcott and the Kalem Players, form the scenic feature of the bill. Mr. and Mrs. Sidney Drew lend their humorous presence to the entertainment in "Our Mutual Motor," and the Rivoli Animated Pictorial offers news events and film oddities from all over the globe. The Rivoli opens at noon on Sundays and on all other days except Monday, when the first show of the new bill commences at 1 o'clock.

"EAGLE'S EYE" SHOWING

Arrangements are being made for a simultaneous trade showing at all the Hoffman Foursquare Exchanges of the Whartons' production of "The Eagle's Eye," the Secret Service expose of Imperial Germany's spies in this country, founded on a story by Chief Flynn. All exhibitors are invited to be present and will be notified of the date if they will communicate with the manager of the nearest Foursquare Exchange.

VIVIAN MARTIN IN

"A PETTICOAT PILOT"

Cape Cod Section Provides

Setting for Coming Production

Following her appearance in "The Fair Barbarian," filmed from Frances Hodgson Burnett's story, and recently released by Paramount, Vivian Martin will be seen in "A Petticoat Pilot," a picturization of Joseph Lincoln's story, "Mary 'Gusta,' by Gardner Hunting.

The story itself is said to be particularly delightful and is laid in the Cape Cod section of New England, a district abounding in interesting characters and traditions. As "that queer Lathrop young-un," as Mary 'Gusta' is called, Vivian Martin has a characterization that is suited to her qualities as an actress.

Scenically, the production, which was directed by Rollin S. Sturgeon, should prove one of the most attractive offerings in which Miss Martin has as yet been seen, and the supporting cast has been chosen with great care. Among those who appear are a number of the best-known players in the organization, including that sterling character actor, Theodore Roberts; James Neill, Harrison Ford, who has played opposite the star in several productions; Helen Gillmore, Richard Cummings, Jane Wolff, Bert Hadley, John Burton, Antrim Short and Tom Bates.

CHARLES RAY AT RIALTO

Charles Ray in "His Mother's Boy," an Artcraft picture produced by Thomas H. Ince, from a story by Captain Rupert Hughes, is the featured attraction at The Rialto this week. Unlike the lively young blood he portrayed in "The Son of His Father," Ray's role in his latest vehicle is that of an utterly unsophisticated youth from New England who goes to Centipede, Texas, to find out why his father's oil interests are not paying dividends. Doris Lee plays the part of Centipede's sole redeeming feature and William Elmer one of its most undesirable citizens. The Rialto Orchestra, with Erno Rapee conducting, plays "Pique Dame," by Suppe, as its overture, following it later with selections from "Sari" by Kalman, Madeleine D'Espino, of the Opera Comique, Paris, sings the "Miserere" from "Il Trovatore," with the Rialto male chorus. "Just for Joy," a Robert C. Bruce scenic feature, "Taming Target Center," a Mack Sennett-Paramount comedy; and Mr. Rothapfel's Animated Magazine complete the pictorial portion of the program. Rielie Dorree and Yvonne Robert appear in a minuet to the music of "Pavane," by Ganne.

TWO NEW PATHE PLAYS FINISHED

Frank Keenan and Bessie Love Complete Their Initial Features

Frank Keenan and Bessie Love have completed their first Pathe plays and have already started work on their second big features under their new banner.

Mr. Keenan's finished picture is "Loaded Dice," scenaritized by Gilson Willets from the novel by Hillary A. Clark, and directed by Herbert Blache. Mr. Keenan is supported by a big cast, including Florence Billings. The timeliness of the story is shown by the fact that it deals with food profiteering.

It is expected that this picture will create a sensation. The one to follow it is called "Simon's Shadow" and is directed by Ernest Ward. It deals with a great railroad man, an empire builder who lives for and by his road. Coming at this particular time, the solution of labor troubles and transportation difficulties presented in the picture make it one of unusual interest.

Little Miss Love's initial Pathe picture is "Spring of the Year," from Henry Kitchell Webster's "The Painted Scene," produced under the direction of Madame Alice Blache, formerly director-general of the Gaumont Company in Paris, with the following cast: Chester Barnett, Donald Hall, Flora Finch, Florence Short, Walter Craven, and Jack Dunn.

Miss Love's new Pathe play is "How Could You, Carolyn?" by Zola Forrester, which is being directed by Frederick Thomson, the company having already gone to Lakewood, N. J., to get snow scenes.

NEWSPAPER ENTERTAINS

Throng Attends Kansas City Star's Showing of "The Seven Swans"

Carl H. Pierce, of the Service Department of Paramount, has returned from Kansas City, where he went to attend to details of the production of the Kansas City Star's Christmas gift to the children of that city, a showing of "The Seven Swans," Paramount's fairy-tale spectacle starring Marguerite Clark. Mr. Pierce has written something of the event as follows:

"Well! The Kansas City Star's Convention Hall 1917 party, with Marguerite Clark in 'The Seven Swans,' is over—but the memory lasts. No one who saw either one of the five performances, which started on Saturday at 10.30 and ended Sunday evening at 8.15, will ever, ever forget them.

People came hours ahead of time—hundreds of thousands were turned away—approximately 500,000 were accommodated.

At 8 o'clock Saturday morning, a woman appeared at the hall with her brood. The showing was scheduled for 10.30. From that time—with the thermometer at 9 degrees below zero—children and grown-ups poured from street cars and every conceivable kind of conveyance, filling to the rafters at the roof the tremendous auditorium, where once Bryan was nominated for the Presidency.

The Kansas City Star paid over \$1,400 for the music; \$1,200 for the hall for two days; insisted on paying for the rental of the picture itself; would not permit itself to take one iota of credit or advertising for the affair, and admitted through its officers that it had been well repaid, if only it had made one little child happy at Christmas time."

ADVERTISING AIDS

George K. Spoor Believes Poster Campaign Insures Film Popularity

"Men Who Have Made Love to Me," George K. Spoor's presentation of Mary McLane, the authoress, received its final endorsement last week when run for a final showing in the studio projection rooms. Twenty-four-sheet billboard posters are about to be placed throughout the country advertising this presentation.

Mr. Spoor believes that his national advertising plan has resulted in a far greater popularity than would otherwise have been gained, using his twenty-four-sheet campaign on Taylor Holmes's "Uneasy Money" as a criterion. Fruits of this national advertising on "Uneasy Money" are evident in the early booking bids received at the Kleine offices, coming from all parts of the country.

The twenty-four-sheet on Mary McLane's picture is worked out in five colors, showing a large close-up of the authoress as she sits at her desk.

PRODUCTIONS CO. SALES

W. H. Productions Company announces the following sales during the past week: The rights to Wm. S. Hart in "The Bandit and the Preacher," and "The Hell Hound of Alaska" to the Peerless Photoplays Co., Omaha, Neb., for Iowa, Nebraska, Kansas and Missouri.

The rights to the twenty-eight Keystone-Mack Bennett produced comedies to R. D. Lewis Film Co., Oklahoma City, for Oklahoma.

Paramount will release, Jan. 14, the newest Klever Comedy, called "Meatless Days and Sleepless Nights," a satire on the present-day condition of food economy.

Goldwyn Pictures

Three Powerful Goldwyn Dramas



Mabel Normand



MAE MARSH

in Fields of Honor

By Irvin S. Cobb
Directed by Ralph W. Ince

A tremendous emotional drama. Two beautiful and sympathetic love stories—and a dramatic portrayal of what women are sacrificing to the world war. The strongest Ralph Ince production of the past year.

Released: January 14

MABEL NORMAND in Dodging A Million

By Edgar Selwyn & A.M. Kennedy

A memorable mystery-drama with frocks and thrills for added zest. Directed by George Loane Tucker.

Released: January 28

MADGE KENNEDY in Our Little Wife

By Avery Hopwood

The daring story of the beauty who wanted her rejected suitors along on her honeymoon. Directed by Edward Dillon.

Released: February 10

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WORLD OFFERS NOTABLE FEATURES

January Release Sheet Offers Costume Play With Unusual Cast —Kitty Gordon on Bill

The World Film Corporation's new release sheet announces the publication of World-Pictures Brady-Made at the regular rate of one each week up to and including March 18.

The list begins with "The Beautiful Mrs. Reynolds," the story of Alexander Hamilton and Aaron Burr, written by Samuel M. Weller, with many historical scenes in old New York and Washington, D. C., and a star cast including Carlisle Blackwell, June Elvidge, Evelyn Greeley and Arthur Ashley. Among the subordinate players are Hubert Wilke as Jacob Cline, Pinna Nesbit as Mrs. Alexander Hamilton, Lionel Belmore as Gen. Israel Putnam, Justine Cutting as Mrs. Putnam, George MacQuarrie as Gen. George Washington, Rose Tapley as Mrs. Washington, Albert Hart as Thomas Jefferson, Jack Drummer as John Adams, Alexander Francis as Gen. Philip Schuyler, etc. This pic-

ture was directed by Arthur Ashley, with Lucien Tainguy as chief cameraman.

On Jan. 28 Madge Evans, in "Gates of Gladness" will be the attraction, and George MacQuarrie will be featured with her. Parts of this picture play are laid in the art colony around Washington Square, and other parts in Georgian Court, the superb estate of George Gould at Lakewood. In the cast with little Miss Evans and Mr. MacQuarrie are Niles Welch, Rosina Henley, Gerda Holmes and Mrs. Stuart Robson. "Gates of Gladness" was directed by Harley Knoles; photographed by Rene Gulesart.

On Feb. 4, Kitty Gordon in "The Divine Sacrifice" will make her newest appearance upon the World program. The psychology of this photoplay concerns the measure of justification falling to a husband who seeks the human privilege of fatherhood elsewhere when his wife refuses to assume the

responsibility of bearing children. Miss Gordon plays the self-sacrificing mother, and her daughter, Vera Heresford, appears as the child. In the company are Jean Angelo, formerly leading man with Sarah Bernhardt, Selene Johnson, Charles Dungan and others. George Archambaud directed "The Divine Sacrifice," and Philip Harkin operated the camera.

"Whims of Society," with Ethel Clayton as its star, will be published Feb. 11—a play in which the stern old factory owner is about to disinherit his son for perfectly honorable attentions to a girl in the factory, but before he can sign the document a disgruntled employee blows up the structure, owner and all. In this picture play, besides Miss Clayton, are Pinna Nesbit, Katherine Johnston, Frank Mayo, Jack Drummer and others. The director is Travers Vale; cameraman, Max Schneider. June Elvidge and Arthur Ashley in "Broken Ties" will be seen Feb. 18; Carlisle Blackwell and Evelyn Greeley in "A Leap to Fame" (in which Mr. Blackwell performed a startling and dangerous "stunt") Feb. 25; Alice Brady in a new comedy drama, "The Spurs of Sybil," March 4; Kitty Gordon in "The Wasp," March 11; and Madge Evans in "Wanted, a Mother," March 18.

It Wins!

"The atmosphere is vibrant with suspense and almost painful expectation."—*Exhibitor's Trade Review*.

"Here is a serial that should prove a veritable gold mine to exhibitors."—*Dramatic Mirror*.

"My only regret is going to be that I cannot take care of the Alpha's patrons who will most assuredly block the sidewalks on 'Vengeance and the Woman' days."—*N. V. Darley, Alpha Theatre, Atlanta, Ga.*

"VENGEANCE AND THE WOMAN"

Featuring

WILLIAM DUNCAN with CAROL HOLLOWAY
IN 15 INCREASINGLY SENSATIONAL
MELODRAMATIC EPISODES

VITAGRAPH

ALBERT E. SMITH President

GEORGE K. SPOOR presents

"I, MARY MacLANE"

(Herself)

IN

"MEN WHO HAVE MADE LOVE TO ME"

(By Herself)

A picture in which this famous writer and eccentric genius strips naked her own soul, baring to the world six love affairs of her own life; six leading men.

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CRANE GIVES IMPRESSIONS OF STARS

Director Discusses Characteristics of Famous Actresses Whom He Introduced to Picture Work

Speaking at a recent gathering of people interested in motion pictures, Frank Crane, director of Mary Garden in "Thais," gave his impressions of Miss Garden and other stage stars whom he had been called upon to direct in their first motion picture plays. Some of the Crane impressions were:

Mary Garden: This was a revelation in my life. She was frightened by the camera—she was in dread of everything, showed lack of confidence in me. When she saw the first 2,000 feet on the screen and realized that I was giving my heart and soul to the work, and that I got the results in the most unexpected ways, then she turned right around and was willing to do anything I suggested at any time, in any way. Her ideas of dramatic values were wonderful. A mere suggestion of the situation and she would grasp it in its entirety and build up a wonderful climax. Getting her confidence was the hardest thing of all. An extremely generous woman. When the extra people were used the second day, when she came on the set in the morning she would speak to each individual, some kind remark, interest in their personal affairs. When the camera started she seemed to live the character, and when I would say "That's all," she would keep on in the part for a few seconds. It was impossible for her to become or be mechanical at any time.

Alice Brady: All the assurance of youth, all the physical pep, absolute confidence in herself. Her vivaciousness was given out to all, we all felt it.

Elsie Hammerstein: She was absolutely sincere, her youth and beauty carried her over.

Kitty Gordon: She was frightened to death—so afraid that she wouldn't photograph beautifully. Her reputation on the stage has been as a beauty more than an actress, but when she had the part in "As in a Looking Glass," with its great dramatic

possibilities, she jumped at it because it didn't require beauty alone, but an actress's skill and art, and she rose to the situation finely.

Kathleen Clifford: As an individual star she had been individual and had to manage herself. She had to originate, she had to bring out her own originality. So when she went into pictures she brought that same spirit with her. She was fearless and knew that she was going to be a success, because she had been so resourceful all her life. Being an individual star, she wanted to do all the hazardous athletic feats herself, and not to be doubled. A delightful person to work with, a bright, sparkling mind, energetic, great sense of humor. She always introduced novelties—a strong originator. Of stage stars produced by him in other than their initial motion pictures Mr. Crane said:

Mrs. Vernon Castle: A wonderful athletic woman. The best rider I have ever seen. Loved animals of all kinds and was always picking up stray cats, maimed dogs and taking them to her country home to give them an easy berth. Excellent swimmer. Fearless in taking high jumps, shooting rapids. She was a great help to me in remembering the details of scenes done, how she came on and then off previous scenes and how other characters made their entrances and exits. It all seemed to be a photographic impression with her. Her love of children was a beautiful thing and to a director her quickness in changing costumes.

Molly King: It was all a big joke to her. Went to the mountains of North Carolina. Molly had two trunks with her. She wore one costume all the way through the picture. The rest of the trunks contained wardrobe in which she could appear in dances and things like that. Thirty miles from the railroad station—so the trunks were never unpacked.

"THE IMPOSTOR" HEADS MUTUAL LIST

Frohman Play with Ann Murdock Will Be Released Jan. 14—
New Billie Rhodes Comedy

Ann Murdock has completed "The Impostor," a five-reel comedy-drama, scheduled for release by Mutual Jan. 14.

This production, made by the Empire All Star Corporation under the direction of Dell Henderson, is a screen adaptation of the play of the same name first produced at the Garrick Theater, New York, by Charles Frohman. The play is based on a story by Leonard Merrick and dramatized by Michael Morton, an American, now ranked as one of England's foremost dramatists.

The action is built around the vicissitudes of Mary Fenton, a young lady of refinement who, through unfortunate circumstances, finds herself penniless and without friends in New York. Meeting Charles Owen, a chivalrous but indiscreet young married man, she accepts the hospitality of his hotel apartments, where embarrassing complications ensue, from which she is finally extricated and placed on the road to happiness by Owen.

The hotel scenes in "The Impostor" were taken in the Hotel Plaza, New York, and show the magnificent rose dining-room, the marble office, and one of the sumptuous suites. The photographs of the rose dining-room were taken at midnight, the guests in the picture being actual patrons of the hotel.

Miss Murdock, who did such convincing work in "Outcast," "The Beautiful Adventure," and "Please Help Emily," is said to excel in a role demanding subtle and sprightly comedy as well as the pathetic appeal of the emotional actress. The cast includes David Powell, an actor of sterling ability who has appeared with Miss Murdock in many stage successes; Lionel Adams, Richie Ling, Charlotte Granville, Eleanor Seybolt, Edyth Latimer, Charles Mussett, and Anita Rothe.

"Burglars" is the title of the Strand comedy, starring Billie Rhodes, released Jan. 15. They aren't real burglars, however; only Billie and her cousin, an adventurous young chap, mistake each other for burglars when they both try to break into their uncle's house at night.

The Mutual Weekly, released Jan. 14, is up to the minute, and contains the usual quota of exclusive subjects. An instance of an exclusive picture is shown in the Weekly released Dec. 31, showing the landing in the Presidio, San Francisco, of Katherine Stinson, the daring aviatrix who set a new American record in flying without stop the 610 miles between San Diego and San Francisco.

FILM BUILDING IN WASHINGTON ASSURED

Ideal Quarters for Exchanges Will be Ready for Occupancy
Late in the Spring

Arthur H. Sawyer, of General Enterprises, Inc., who returned from Washington, D. C., last week, has issued a statement to the effect that the project of erecting a new film structure to be known as the Mather Building in that city, has reached a successful conclusion. To Mr. Sawyer goes the credit for promoting and successfully closing the deal whereby the city of Washington will have a special building exclusively devoted to the needs of the many exchanges now located in various parts of the city. Mr. Sawyer, on his return from the Capital City, gave out the following information regarding the details of the project:

"The uncertainties regarding the housing of film exchanges under one roof in Washington were removed this week and despite numerous rumors and newspaper articles, the work will be carried on uninterrupted. It has been stated that the United States Government intended taking over the new Mather Building to be located on G Street, near Ninth, in Washington, for war offices. This matter was definitely settled at a meeting attended by the prominent exchange managers of Washington, A. C. Mather of Chicago, Ill., builder of the new structure, and myself, representing General Enterprises, Inc., which organization promoted the scheme.

"The terms of the new building regulations in Washington state that practically every film exchange in the city will have to move out of its present quarters on or before Jan. 1, 1918, although this order was informally suspended two weeks ago to

read April 1, 1918, instead of Jan. 1, 1918. At a conference between the city authorities, Mr. Mather and myself, arrangements were made whereby the exchanges may remain in their present quarters until the new Mather Building is completed—it being proven conclusively to the Fire Marshal that the structure will be a model of safety and convenience for the exchanges.

"The new Mather Building is being built on the site of the old Washington Rifles Armory at 916 G Street, N. W. The former building has been torn down, excavating is now in process, and the new building will be ready late in the spring. The structure will be ten stories high, with a terra cotta and tile front, and will be a handsome addition to Washington's already large list of beautiful business edifices.

"There are two separate entrances on G Street—one to be used exclusively for the film exchanges, with elevator service, telegraph offices in the lobby and other conveniences. The other entrance, on the west side of the building, will be used exclusively for the first two floors as bowling alleys and billiard rooms."

The one hundred and first release of Paramount-Bray Pictograph, "the magazine-on-the-screen," carries an animated message of good cheer to husbands and good sense to wives in the subject "The New Art of Dress," in which Bertha Holley, an artist of note, depicts the method of making not one, but numberless attractive gowns from the same material.

CENSORSHIP IN LOS ANGELES STILL REMAINS UNDECIDED

Producers, Exchangemen and Exhibitors Making Strong Fight—
To File Petition in Opposition to Measure

BY M. E. M. GIBSONE
(Mabel Condon Exchange)

LOS ANGELES (Special).—M. E. M. Gibsone (Mabel Condon Exchange).—Once more the question of local censorship has been revived in Los Angeles, and until the meeting of producers, exchangemen and exhibitors that waited on Mayor Woodman, Dec. 17, it was the intention of the City Council and the Mayor to appoint one man to act as Los Angeles censor to pass on films for the city.

The producers, represented by Thomas H. Ince, with T. L. Tally and J. A. Quinn representing the exhibitors and a large representative body of exchangemen, petitioned Mayor Woodman to withhold this decision until the argument of the different factions of motion picture men could be placed before him in a more definite manner than at the meeting held. In accordance with the petition the Mayor agreed to allow the matter of appointing a local censor to rest in abeyance for two weeks' time, when producers, exchangemen and exhibitors will file a written petition asking that local censorship be abolished, or at least directed in such a manner that they may have some voice in its rulings, and that no one person be allowed to say what the entire city of Los Angeles shall or shall not have in pictures.

The matter will, therefore, rest in abeyance until Jan. 10, when it is hoped, with the work that will be accomplished by the representatives of the motion picture industry, that some definite and mutually beneficial policy may be established, to govern pictures to be shown in Los Angeles which have already been passed upon by a competent Board of National Censors.

"Stella Maris" Shown

"Stella Maris," the most recently completed Mary Pickford feature, was shown to a private audience of Paramount officials and the cast and staff of the Pickford Company at the Iris Theater, Dec. 28. The production is one that will create widespread comment, both from the standpoint of production and the work of the star. Mary Pickford plays a dual role, that of a little raggedy orphan, and a crippled child of the rich. Some wonderful effects in double exposure are obtained, and throughout the photography is such that each scene without any seeming attempt at effects is a finished picture in itself. The locale of the story is London, and under the direction of Marshall Neilan the theme yields dramatic moments of superb artistic quality, that are handled in a masterly manner, and make for a production of rare quality and beauty.

Marie Prevost, the dainty comedienne of the Sennett studios, was the suffragette hostess of a manless party, given for the Sennett girls at one of Los Angeles' beaches. Not even Nelson Evans, the photographer responsible for the "Sennett Bathing Girl" pictures, was allowed in with his camera. The party took the form of a huge Christmas tree, and we believe Marie Prevost must have heard of the manless parties of New York City in war time and established the vogue in Los Angeles. The party was a huge success, and even though it is Christmastime the bathing girls lived up to their titles by going in for a dip at the close of the festivities.

Vivian Martin has adopted Battery A. of the 14th Field Artillery, captained by Peter B. Kyne, the author, and spent several hours visiting her adopted "Grizzlies" during the holiday time. Miss Martin was the guest of honor at the Military Ball given by General LeRoy S. Lyon at Hotel del Coronado, and altogether the adopter and the adopted enjoyed the ceremony thoroughly.

Jack Pickford Comes East

Jack Pickford did not wait to see the showing of "Tom Sawyer," the Christmas week offering at Clune's Auditorium, Los Angeles, but left for New York City immediately upon the completion of "Bunker Bean," to holiday in the East.

Al Cohen has resigned the editorship of Photoplay for Los Angeles and the Pacific Coast to affiliate with Mary Pickford as her publicity representative, and is already established at the Lasky studios in his new office.

Dorothy Dalton has commenced work on her fifth feature for the Paramount program. The story is laid in the North Woods of Canada, and Miss Dalton, with a company of more than fifty players will, if it is possible to secure passports at this time, cross the border into the Canadian Northwest for the scenes for this production.

William S. Hart is to return to his old love—the Hart cowboy in Westerns. "Blue Blazes Rawben," just completed is a story of the Canadian Northwest. Mr. Hart is now making close-up scenes and photographing scenes where he appears alone for the forthcoming Western story while a decision is being arrived at as to who will be the leading woman to play opposite him.

Doris Lee, the new Ince ingenue, will again play opposite Charles Ray in his forthcoming production for Paramount. The story is a modern one, the majority of the scenes for which are laid in New York City.

C. Gardner Sullivan is the author of Enid Bennett's next screen play. The locale of the piece is a small Kansas town, and rural types are in order at the Ince studios where casting is being done. Enid Bennett plays the role of a young village belle, and Mr. Sullivan has written a lead for her that is typically suited to this star.

S. A. Franklin is directing Tom Mix in a Western story—of course, and of course there are children in the cast—Virginia Corbin, Violet Hatchette and George Stone being the principals supporting Mix.

C. F. Franklin will direct Jewel Carmen in a story of the Klondike, L. C. Shumway playing opposite.

Mena Film Company Meets

On Dec. 26 a meeting of the directors of the Mena Film Company was held at their Dayton, Ohio, studios. E. W. Kuehn, president of the company, who has been at the Hollywood studios throughout the production of "By Super Strategy," called the meeting and was present to take up the matter of foreign marketing of Mena Features, and other matters of importance covering future productions to be made at the Hollywood and Dayton studios. Mr. Kuehn will return to California after a short visit to New York city where offices of the company have been established to handle the distributing of the advertising campaign now ready for publishing and which will cover the company's first production of ten reels "By Super Strategy," as well as providing for the second story to be shortly filmed under the direction of Howard Gray.

The first scenes for Vitagraph's new serial of international theme have been filmed, the entire south stage of the Hollywood plant being employed by David Smith for the reproduction of the White House ball-rooms used in the first episode. Hedda Nova, with J. Franklyn Glendon playing opposite her, are the principals. The cast for the serial is not yet chosen, Ronald Bradbury and Otto Lederer having been selected, but within the week the remaining support will be supplied with well-known names.

William Wolbert and his company, of which Neil Shipman and Al Whitman are the featured players, will spend three weeks in the Mojave Desert photographing scenes for "The Home Trail," a drama of the West. The company will travel by automobile to Handsberg, and then in modernly equipped prairie schooners to a spot the director has been saving for just such scenes as he will film for this story. The two weeks' sojourn in the desert in ten-wagons will be a unique experience, but one looked forward to delightedly by the entire company of forty players, who will take part in the desert scenes.

New Vitagraph Feature

Earl Williams' story to be a five-reel feature play of O. Henry's, will start production early in January. Thomas Mills, who will direct, is selecting his cast and acquainting himself with the Hollywood studios. Grace Darmond has been engaged to play opposite Mr. Williams. Mr. Williams and his company will continue to produce at the Hollywood Vitagraph studios throughout the Winter months.

Anita King is married—again—this time, however, it is not a newspaper marriage, but a reality, the groom being Major MacKnight. Miss King is spending honeymoon days at Arrowhead, Cal., and will return to the Balboa studios early in January to film the fifth of a series of Western stories for H. M. Horkheimer.

Frank Reicher will produce "The Claim" as his first production, featuring Edith Storey. Charles Kenyon and Frank Dare are the authors of the play by the same name, which has been adapted for the screen by Mr. Kenyon and Mr. Reicher. "The Claim" will follow the completion of "Revenge" now being directed by Tod Browning. Miss Storey and her company being in Antelope Valley, California, filming scenes. "Breakers Ahead" will be the working title of the next Viola Dana vehicle, by Charles Brabbin and H. P. Keeler, the former to direct the production. The story is of Cape Cod, and many spectacular scenes of sea stuff will be filmed. An old schooner has been purchased by Metro and will be burned in the production, off Santa Cruz Island, where the company will photograph the majority of the seascapes.

R. E. Wales Now An Aviator

Roy Edward Wales, formerly an American Film Company actor, and private secretary to William Russell, the athletic star, has been appointed an instructor of aviation at the U. S. aviation camp at North Island, San Diego, Cal.

Mr. Wales took up his training for the Aviation Corps in April, 1917, and made wonderful progress at the school for aviators established in the University of California. For the past five months young Wales has been doing actual flying at North Island and his proficiency in every phase of the work was brought to the attention of the higher officials, who immediately made him an instructor.

Herbert Rawlinson will complete the production of which he is the featured player, "Mr. Cinderella," before leaving for New York City, where, after four years with the Universal Company, he will see the sights and make important announcements as to his plans for 1918.

THE PATHÉ FOUR STAR SERIAL



DORIS KENYON



SHELDON LEWIS



ARLINE PRETTY



MAHLON HAMILTON

HE RUNS SIX DIFFERENT SERIALS A WEEK BUT FINDS PATHÉ SERIALS AND

The **HIDDEN HAND**...
with
DORIS KENYON

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MAHLON HAMILTON IN A CLASS BY...
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NEW YORK, December 29th, 1917.

Gentlemen:—Allow me to voice my unstinted praise of your newest serial **THE HIDDEN HAND**. It gets away with a flying start in the first episode and looks for all the world, like another **IRON CLAW**.

The Drury Lane runs six different serials a week and has been doing so for years and I can truthfully say that the Pathe brand "brings home the bacon" every time. They are in a class by themselves. With best wishes for a Happy and Prosperous New Year, I am

Sincerely yours,

JOHN BURKE, Mgr. Drury Lane

*"The HIDDEN HAND" - written by Arthur B. Reeve
and Charles A. Logue*



BUSINESS HOLDS GOOD, SAYS ASCHER

Chicago Manager Sees Nothing to Fear in War Tax—Favors Theaters of Large Capacity

Max Ascher, of the three Ascher Brothers, who control fifteen theaters in Chicago, is credited with the following encouraging interview:

"Business is good with us, and has fallen off very little since the levying of the war tax. Frankly, I believe that the war tax has stimulated business, in a way, for many persons who feel the need of recreation have taken it in a form that would pay a revenue. Our war tax for the first month (November) was about \$13,000, and it will be better than \$12,000 this month. We always figure on December as a light month, too, because of the holidays.

"We have found that it is profitable to maintain picture theaters, provided they have upward of 1,200 seats (unless they have enough seats to take care of the crowds they cannot make money), and we have built four new theaters in the last year. In addition to these new ones, we have taken over two other theaters and are now building a new house in Rockford, to be known as the Midway. The new houses range in capacity from 1,400 to 2,500 seats and are, of course, fully equipped with all modern appliances. I believe that music should add about 25 per cent. to the value of the amusement, and we always have the best music obtainable. Our orchestras range from five to fifteen pieces, depending on the size of the theater, and many of our patrons come because of our music.

"It is practically impossible to say what will please the public; we can only guess. We find, however, that well-known stars in well-known plays are more likely to make money for us than occasional good plays with stars that are not well known. But we

do not rely on the popularity of the star alone. We see 80 per cent. of the pictures we book before booking them.

"Pictures are getting better all the time, but the public likes to see the sort of picture that has made the fame of the star. Put Mary Pickford in those ragged parts she played when she first became the idol of the screen and the public will love her forever. They get tired of the children's stuff, and they don't want everyone doing the specialty of the other fellow. By the time a half-dozen stars have appeared in 'kid' parts people get sick of them and don't want to see any more 'kid' pictures. They never get tired of Douglas Fairbanks in his athletic stunts and they want to see him in nothing else, but they don't want to see everyone else in athletic stuff. Let every player develop a specialty and then stick to it. No one but Hart does that Western stuff well, but every once in a while some one comes in trying to imitate him and we have a deluge of Western pictures.

"For the neighborhood theater I find that the daily change in program is the best policy. Until I can get pictures in such a way that my territory can be protected to make it worth my while to run a picture longer, I shall continue to change daily. Eventually, I believe that theaters will be protected so that they can afford to have longer runs, but at present most of my patrons are coming to the picture show about four times a week and they don't want to see the same show twice, and want some incentive to bring them to my theater instead of the theater that belongs to the other fellow." Mr. Ascher's statement should be of interest to manufacturers.

NOVELTY IN NEW GOLDWYN PICTURE

"Dodging a Million," with Mabel Normand, Is Play Within a Play

The combined artistry of Edgar Selwyn and Aubrey M. Kennedy, the authors, and George Loane Tucker, the director, of Mabel Normand's newest Goldwyn production, "Dodging a Million," promises to make this mystery play of love and thrills one of the few really novel screen offerings of recent months.

In the course of the action of "Dodging a Million," at a time when the hero, heroine and villain are well tied up in a knot of mysterious adventures, they seek the distraction of the theater. The hero (Tom Moore) is unable to shake the villain (Armand Cortes), so that he can make love to the heroine (Mabel Normand), and accordingly the three are seated together watching the performance on the stage. It so happens that the play in progress is one

of those exotic tales of love and murder against a background of Arabian Nights scenery and costumes; so the hero has every opportunity for the exercise of his imagination. As he looks over the footlights, the face of the villain there, who is about to stab the hero there, gradually metamorphoses into that of the dark Spaniard who sits beside him, the face of the hero into his own, and that of the beautiful heroine into Miss Normand's.

There have been many instances in motion pictures of the past where characters have attended the theater to learn lessons that they might apply to their own lives; but this is probably the first in which the stage action is carried out by the characters in the photoplay itself. Therefore, the feature represents an unusual novelty.

DISTRICT MANAGERS MEET IN NEW YORK

Greene and Lichtman Attend Paramount-Artaft Conferences

Upon assuming supervision of the distribution of both Paramount and Artaft Pictures for the new year, Walter E. Greene and Al Lichtman, general manager, called a meeting in New York last week of the district managers of the Paramount and Artaft exchanges. The meeting continued over the week-end and was one of the most successful and helpful conventions ever held in the Famous Players-Lasky organization. The keynote of the gathering, it developed, was one of most satisfactory optimism, a feeling that seemed to be shared by all the men present.

Reports were made in detail, based on complete and accurate information as to the attitude of the public in regard to the Paramount and Artaft pictures.

At the first meeting, discussion was led by Walter E. Greene, with Al Lichtman presiding. Among those present were: Frederic Gage, general sales manager of Paramount; William L. Smith, C. E. Tandy, William L. Sherry, J. V. Chamberlain, James Steele, Max Goldstone, Harry Asher, Herman Wobber, A. D. Flintom, Louis Marcus, Louis E. Loeb, comptroller of Paramount; Carl H. Pierce, general representative, and John C. Flinn, general director of publicity and advertising.

"A PAIR OF SIXES"

Essanay Announces People's Farce as Taylor Holmes's Next

George K. Spoor has begun production of Taylor Holmes's next picture, "A Pair of Sixes," by Edward Peple.

The story concerns the farcical and mirthful results of a game of cards as a result of which T. Boggs Johns, an illustrious pill manufacturer, becomes the valet of his business partner. There is a wealth of opportunity for Mr. Holmes's inimitable fun and taxation of his dramatic genius, a strong love element and a surprise finish.

This vehicle gives Mr. Holmes a distinctive characterization, though here again, as in "Ruggles of Red Gap," he is the innocent masquerader. The production is in the hands of L. C. Windom, who directed "Ruggles of Red Gap," "Uneasy Money" and all other Taylor Holmes pictures.

Following "A Pair of Sixes," Taylor Holmes will start work on "The Rainbow Chaser," an adaptation of the *Saturday Evening Post* story, "Mr. Williams Takes a Chance," by Freeman Tilden.

SIGNED ENDORSEMENTS

A notice has been issued by Hiram Abrams and Walter E. Greene of Paramount to the effect that no advertising or publicity announcement purporting to be endorsements by them of any stage-right features is to be considered authentic unless their signatures are attached to these comments. Testimonials regarding photoplays other than Paramount or Artaft Pictures, without this reproduction of their signatures, are not to be accepted as emanating from the offices of Messrs. Greene and Abrams, with their consent and knowledge.

DEFIES COLD WEATHER

"Parentage," Frank J. Seng's independent attraction, opened Keith's Boston Theater, Monday, Dec. 24, and during that week played to 51,808 paid admissions. The following Monday, Dec. 31, it opened a week's run in both the Central Square Theater, of Lynn, Mass., and Fox's Theater, in Springfield, Mass. Fred H. Murphy, whose United Film Service Exchange served Fox's Theater of Springfield, received the following wire on the last day of the old year from Fox's manager, Harry McDonald: "Parentage" holding them out Monday afternoon with thermometer 12 below zero. It's a polar bear!"

Stay in the Front Rank

Every man, woman and child has begun to feel the iron hand of war's requisitions.

Even the thermometer registers unheard-of cold and one walks about wondering when this particular cold "snap" will break.

It all means that you and the other fellow have to shoulder cheerfully your added responsibilities and work the harder to win success.

In normal times advertising is a necessity and accomplishes more than hours of time spent in writing letters or mailing circulars.

In abnormal times the need of advertising is a thousand times more urgent and it is the real means of keeping in touch with those who may need your products, or use your services.

The Mirror once a year issues an Annual Number, and this year it is the issue dated Feb. 2, 1918. It happens also to be an Exposition Number, as the big Motion Picture Exposition opens at Grand Central Palace, Feb. 2.

The Annual-Exposition Number offers a big advertising opportunity to the producer and actor, and now is the time to reserve space and furnish copy.

The regular advertising rates are in effect (see back page of this issue), and, large or small, send on your order so that proper reservation may be made.

Every theater manager and exhibitor will be interested in the Producers' announcements. Every actor, director and writer should let the trade know what he is doing and where he is located.

Representation and publicity are what you need, and The Mirror Annual-Exposition Number can give you 1918 publicity at a time when it is worth while.

Write Us Today NOT Tomorrow



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All those interested in the trade and profession will be there.

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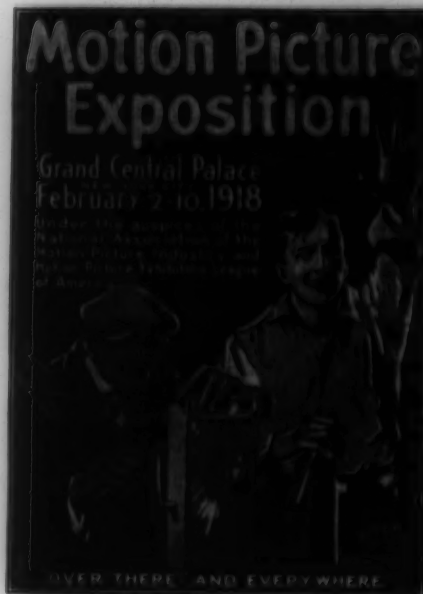
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VITAGRAPH STARTS PRODUCTION DRIVE

Seven Companies Commence Operations on the First Working Day of the New Year—Important Features

One of the greatest production drives in the company's history was begun by Vitagraph Jan. 2, when seven companies started to work on as many features. Two of these will be extra-reel productions, four will be regular Blue Ribbon features, and one a fifteen-episode serial. New Year activities began simultaneously in the Eastern and Western studios of the company, with the result that Vitagraph now has under way a widespread production campaign.

An important project is the eight-reel feature, "Over the Top," with Sergeant Arthur Guy Empey, soldier-author, and Lois Meredith working under the direction of Albert E. Smith, president of Vitagraph, and Wilfrid North, supervising director of the company.

Of equal importance is the patriotic feature which Vitagraph was selected to produce for the State of New York by the State Defense Council and which will show how New York State is dealing with the spy problem. Governor Whitman, of New York, leading State military and civic officials, will appear in the picture, together with Corinne Griffith and Webster Campbell. The production will be under the direction of John Robertson, with President Smith acting in an advisory capacity.

Earle Williams and Grace Darmond, who arrived on the Pacific Coast Christmas Day, rested over the holidays and last Wednesday morning started work under the direction of Tom Mills in an O. Henry subject which will be released as a five-reel Blue Ribbon feature.

Alice Joyce, with an all-star company, is working in "The Song of the Soul," a Blue Ribbon feature, under the direction of Tom Terriss. She has in her support an all-star cast including Walter McGrath, Barney Randall, Percy Standing, young Stephen Carr, and Edith Reeves.

Hedda Nova, the beautiful young Russian actress, and Frank Glendon, hero of many of Vitagraph's O. Henry pictures, began work on the company's new serial, "The Woman in the Web," which will be produced in fifteen episodes under the direction of David Smith, brother of the Vitagraph president.

Harry Morey and Florence Deshon, under the direction of Paul Scardon, began work in "The Desired Woman," a Blue Ribbon feature adapted from the book of the same name by Will Harben. Neil Shipman, with Alfred Whitman, has begun production of "The Home Trail," under the direction of William Wolbert.

In addition to the seven productions

started on the first working day of the New Year, the Vitagraph Company has under production "The Wooing of Princess Pat," in which Gladys Leslie is to be featured with Frank Glendon. This picture is being directed by William P. S. Earle.

President Smith announced a few weeks ago that this would be one of the biggest years, from a production standpoint, in the history of his company. He said that the program of future releases would be made from the works of recognized authors, for the most part, but also declared that original stories from screen authors would be welcomed.

In order to get one hundred per cent. production for the twelve months of the year, President Smith has had the Vitagraph studio enlarged, so that it will now accommodate almost as many companies as will the studio in Brooklyn. A stage 300 x 150 feet was completed a short time ago and two new concrete buildings have been finished within the last few weeks. The latter will be devoted almost exclusively to the slap-stick comedy companies, three of which are now at work at the Western plant.

STRAND OFFERS OPERA

The Strand Theater offers two unusual attractions this week. Pauline Frederick is seen as the star of "Mrs. Dane's Defense," the principal photo-dramatic attraction, and a condensed operatic version of "Carmen" heads the musical part of the program. "Mrs. Dane's Defense," a drama by Henry Arthur Jones, was one of the most successful stage plays of its time. The character of Mrs. Dane is one that suits Pauline Frederick's dramatic technique to a marked degree. A cast of exceptional excellence has been provided to support the star, including Frank Lossee and other players of equal importance. It is a Paramount Picture. Perhaps the most pretentious presentation ever offered in a motion picture theater is a condensed operatic version of Bizet's "Carmen," which has been staged under the personal direction of Harold Edel. The story of the opera has been cleverly conserved in this version, and the best-known arias are sung by the different members of the cast. The second of James Montgomery Flagg's comedies, "The Bride," is also presented. Scenic studios of rare beauty and in natural colors, "Animals in Midsummer," a chapter from the Living Book of Nature by Raymond L. Ditmars, are offered, as is the Strand Topical Review.



William S. Hart

ARTCRAFT

TOM TERRISS

Directing **ALICE JOYCE**

THE FETTERED WOMAN, by Robert W. Chambers

THE WOMAN BETWEEN FRIENDS, by Robert W. Chambers

THE SONG OF THE SOUL, by Shannon Fife

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT---COMEDIES



CORINNE GRIFFITH

VITAGRAPH

Edward Jose **NILES WELCH**

WITH

GOLDWYN

ADELE LANE

Another fixture of the Famous Players-Lasky Corporation working force has recently joined the colors. Al Kaufman, who has been studio manager for Famous Players-Lasky at 130 West Fifty-sixth Street, New York, is now second lieutenant in the Signal Corps. Mr. Kaufman joined the corps two weeks ago, and has just received his commission.

Address 805 Times Building

NEW RECORD SET BY MUTUAL STAR

Ann Murdock Makes Box-Office History for Feature Productions

Returning to the screen with new Broadway laurels, Ann Murdock, starring in a series of Charles Frohman's plays in motion pictures, produced by the Empire All Star Corporation for release by the Mutual Film Corporation, has set new records at many box-offices.

The Murdock pictures from Frohman plays rank among the most successful productions from a box-office standpoint, that have been released in the last six months. They started off with "Outcast," followed with "The Beautiful Adventure," after which came "Please Help Emily," "The Impostor" has been set for release on Jan. 14, and it is to be followed by "My Wife." "The Richest Girl" has been completed and will be released after "My Wife."

The satisfactory results which "Outcast" produced have been duplicated by the succeeding Murdock releases. "The Impostor" lent itself well to pictorialization, and the result has been, at the hands of Director Dell Henderson, an exceptionally good story, remarkably well told, with fine settings and scenes.

Perhaps the best evidence of the drawing power of Miss Murdock in Frohman plays is the fact that they have been booked for repeat showings by many exhibitors. Week runs have been frequent and two and three-day bookings have been extended to five and seven days by exhibitors who discovered the favor in which their audiences held the Frohman star.

NELL SHIPMAN FEATURED

Story by the Chesters Said to Provide Exceptional Vitaphone Feature

The Chesters—George Randolph and Lilian—will be represented on the Vitaphone program by "The Wild Strain," the Blue Ribbon Feature announced for release the week of Jan. 14. Nell Shipman, with Alfred Whitman playing opposite her, is featured in this five-reel production, which was directed at the Western Vitaphone studio by William Wolbert. "The Wild Strain" is said to be one of the very best stories the Chesters have ever written, combining a delicate satirical wit and sharply drawn dramatic incidents.

Miss Shipman is an excellent actress and in addition to her ability on the screen is a writer of exceptional ability. She also is a trained athlete. All of her talents are brought into play in "The Wild Strain" and the Vitaphone company predicts that this will be remembered as one of her best pictures.

"THE PRICE OF FOLLY"

Pathe Series of Two-Reel Dramas, Features Ruth Roland

"The Price of Folly" might best be described as a series of interesting two-reel dramas, each one complete in itself, dealing with the general theme of the payment life exacts from humans when they cast aside their better judgment and let folly dictate their course of action in certain crises that come to every one," stated a Pathe official when asked about the new series.

The first of the series to be released is called "Phantom Fame." It deals with the problem of a young wife who wants to live her own life and have a career apart from her husband. She is young and beautiful and thinks she is fitted for a literary career. An elderly admirer encourages her in this view and the price she pays for her folly is the wreck of her own life and her husband's life, when she brings a just vengeance on the head of the man who lured her from home and husband.

The stories and the scenarios are from the pen of Will M. Richey, who has been responsible for many Pathe successes both in the feature and the serial end of the game. Ruth Roland, who has been starred in Pathe serials and in Pathe feature productions, plays the lead in the series. Frank Mayo, known for his work in other Pathe releases, is the leading man. Among the well-known actors in the casts are Daniel Gilfeather, Mollie McConnell, Gordon Sackville, Philo McCullough, Ruth Lackaye, and Edward Jobson.

SCENES IN PLAZA

Empire Corporation Stages Picture in Famous Hotel

Several of the big situations in "The Impostor," the next Empire All Star Corporation release, take place in the Plaza Hotel, New York. They include the rose dining-room, the marble office, elevators in action and one of the suites of the hotel. The photographs of the rose dining-room were taken at midnight and the guests shown in the picture, outside of the principals of the play, are patrons of the hotel who were dining at the time.

Jack Pickford arrived in New York last week on a short-time vacation between pictures, having completed two productions ahead of his Paramount schedule.

PHOTOPLAY FEATURES

PARAMOUNT

Love Letters, Dorothy Dalton, Dec. 24.
His Mother's Boy, Charles Ray, Dec. 24.
The Seven Swans, Marguerite Clark, Dec. 31.
Mrs. Dane's Defense, Pauline Frederick, Jan. 7, 1918.
Julius of the Strongheart, George Belan, Jan. 14.
The Spirit of '17, Jack Pickford, Louise Huff, Jan. 14.
Rimrock Jones, Wallace Reid, Jan. 21.
The World for Sale (J. Stuart Blackton Production), Jan. 21.
The Widow's Might, Julian Eltinge, Jan. 28.
The Hired Man, Charles Ray, Jan. 28.

ARTCRAFT

The Devil Stone, Geraldine Farrar, Dec. 17.
A Modern Musketeer, Douglas Fairbanks, Dec. 31.
Rose of the World, Elsie Ferguson, Jan. 7, 1918.
Dead or Alive, Wm. S. Hart, Jan. 14.
Stella Maris, Mary Pickford, Jan. 21.

GOLDWYN

The Auction Block, Ruby De Remer, Tom Powers, Dec. 2.
The Cinderella Man, Mae Marsh, Dec. 16.
Thais, Mary Garden, Dec. 30.
Fields of Honor, Mae Marsh, Jan. 14, 1918.
Dodging a Million, Mabel Normand, Jan. 28.

GREATER VITAPHONE

The Tenderfoot, Wm. Duncan, Carol Holloway, Dec. 3.
The Marriage Speculation, Mildred Manning, Wallace MacDonald, Dec. 10.
In the Balance, Earle Williams, Dec. 17.
When Men Are Tempted, Mary Anderson, Alfred Whitman, Dec. 24.
His Own People, Harry Morey, Gladys Leslie, Dec. 31.
The Blind Adventure, Edward Earle, Betty Howe, Jan. 7, 1918.
The Wild Strain, Nell Shipman, Alfred Whitman, Jan. 14.
The Menace, Corinne Griffith, Ewart Greville, Jan. 21.
A Mother's Sin, Earle Williams, Jan. 28.

TRIANGLE

Without Honor, Margery Wilson, Dec. 23.
Until They Get Me, Pauline Skork, Dec. 23.
The Gown of Destiny, Alma Reuben, Dec. 30.
Easy Money, Chas. Gunn, Dec. 30.
Betty Takes a Hand, Olive Thomas, Jan. 6, 1918.
Man Above the Law, Jack Richardson, Jan. 6.
I Love You, Alma Reubens, Jan. 13.
Law's Outlaw, Roy Stewart, Jan. 13.
The Gun Woman, Texas Guinan, Jan. 20.

PATHE GOLD ROOSTER

THANHOUSER
Over the Hill, Jan. 30.
Over the Hill, Jan. 30, 1918.
The German Curse in Russia, Jan. 13.
The Cloven Tongue, Jan. 20.
The Other Woman, Jan. 27.
HEPWORTH
Iris, Alma Taylor, Henry Algier, Stewart Home, Aug. 26.
LAILA
Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.
The Little Patriot, Baby Marie Osborne, Dec. 2.
ASTRA
The Mark of Cain, Mrs. Castle, Antonio Moreno, Nov. 4.
Sylvia of the Secret Service, Mrs. Castle, Nov. 25.
Vengeance Is Mine, Mrs. Castle, Dec. 16.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

Dry Valley Johnson, Carleton King, Oct. 13.
JAXON
Pokes and Jabs Comedies.

ON LOEW CIRCUIT

Following the announcement of the successful launching of Herbert Brenon's "Fall of the Romanoffs" at the new Forest Hill Theater in Newark, comes the news of the great interest with which the feature was received at the Loew Theater in Greater New York.

"The Fall of the Romanoffs" has begun its big drive throughout the East. All the Marcus Loew houses in Greater New York exhibited the film beginning Jan. 2. A wide-spread advertising campaign preceded the showing of the picture on the circuit. Special twenty-four-sheet bearing the figures of the Monk Ilodor and the charlatan Ras-

FALCON

The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, R. H. Grey.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfeather, Mollie McConnell.
Zollenstein, Viola Vale, Monroe Salisbury.

BLUEBIRD

My Little Boy, Ella Hall, Dec. 17.
The Scarlet Car, Franklyn Farnum, Dec. 24.
The Girl by the Roadside, Violet Mercereau, Dec. 31.
My Unmarried Wife, Violet Mercereau, Jan. 7, 1918.
Face Value, Mae Murray, Jan. 14.
Broadway Love, Dorothy Phillips, Jan. 21.
The Fighting Grin, Franklyn Farnum, Jan. 28.

BRADY-WORLD

The Volunteer, Madge Evans, Henry Hull, Dec. 24.
The Wasp, Kitty Gordon, Dec. 31.
Stolen Hours, Ethel Clayton, Jan. 7, 1918.
The Strong Way, June Elvidge, Jan. 14.
The Beautiful Mrs. Reynolds, June Elvidge, Carlyle Blackwell, Jan. 21.
Gates of Gladness, Madge Evans, Jan. 28.

SELZNICK

Clara Kimball Young Productions:
The Price She Paid.
The Fastest Way.
Constance Talmadge Productions:
The Lesson.
Eva Tanguay Productions:
Poor Firefly.
Norma Talmadge Productions:
The Law of Compensation.
Poppy.
The Moth.
Robert Warwick Productions:
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

FOX

The Kingdom of Love, Jewel Carmen, Dec. 23.
For Liberty, Gladys Brockwell, Dec. 30.
Stolen Honor, Virginia Pearson, Jan. 6, 1918.
Cupid's Roundup, Tom Mix, Jan. 13.
A Heart's Revenge, Sonia Marsova, Jan. 20.
STANDARD
The Troublemakers, Jane and Katherine Lee, Dec. 9.
The Heart of a Lion, William Farnum, Dec. 16.
Du Barry, Theda Bara, Dec. 30.

PERFECTION FEATURES

EDISON
Salt of the Earth, Peggy Adams, Dec. 17.
ESSANAY
Small Town Guy, Taylor Holmes, Dec. 3.
The Dream Doll, Marguerite Clayton, Dec. 10.
Sadie Goes to Heaven, Mary McAlister, Dec. 24.

SELIG

The Barker, Selig, Law Fields, Aug. 13.
SELIG-HOYT COMEDIES
A Dog in the Manger, Oct. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

MUTUAL

American Maid, Edna Goodrich, Dec. 3.
Miss Jackie of the Army, Marguerite Fischer, Dec. 10.
Putting One Over, Billie Rhodes, Dec. 10.
New York Luck, William Russell, Dec. 17.
Her Sister, Olive Tell, Dec. 24.
Her Second Husband, Edna Goodrich, Dec. 31.
Molly, Go Get 'Em, Marguerite Fischer, Jan. 7, 1918.
The Impostor, Ann Murdock, Jan. 14.

BUTTERFLY

John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stowell, Betty Schade, Helen Gibson, Dec. 8.
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec. 16.

Beloved Jim, Priscilla Dean, Harry Carter, Dec. 17.
Bucking Broadway, Harry Carey, Molly Malone, Dec. 24.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, Alma Hanlon, July 31.
U. S. AMUSEMENT CORP.
Think It Over, Catherine Calver, Aug. 13.
Behind the Mask, Catherine Calver, Sept. 13.

VAN DYKE
Peg o' the Sea, Jean Sothorn, Sept. 17.
ERBOGRAPH
The Little Samaritan, Marian Swagney, Aug. 27.

HOIRLEY
Blood of His Fathers, Crane Wilbur, Sept. 10.
Unto the End, Crane Wilbur, Oct. 8.

METRO

ROLFE
The Outsider, Emmy Wehlen, Nov. 5.
YORKE
Paradise Garden, Harold Lockwood, Dec. 3.
The Square Deceiver, Harold Lockwood, Dec. 3.
Getting Even, Harold Lockwood, Dec. 31.
The Avening Trail, Harold Lockwood, Dec. 31.

METRO PICTURES CORP.
God's Outlaw, Francis Bushman, Beverly Bayne, Dec. 17.

An American Widow, Ethel Barrymore, Dec. 24.
The Eternal Mother, Ethel Barrymore, Dec. 26.
Daphne, Emily Stevens, Jan. 7, 1918.
The Winding Trail, Viola Dana, Jan. 14.
The Eyes of Mystery, Edith Storey, Jan. 21.
Under Suspicion, Francis Bushman, Beverly Bayne, Jan. 28.

STATE RIGHTS AND INDEPENDENT ARROW
The Deemster, Derwent Hall Caine.

GOLDWYN NEW YORK
The Manxman.
For the Freedom of the World.

CARDINAL
Joan the Woman, Geraldine Farrar.

GENERAL ENTERPRISES, INC.
The Warrior, Maciste.

FROHMAN
The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

D. W. GRIFFITH
Intolerance.
WILLIAMSON BROS.
Submarine Eye.

B. S. MOSS
The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

UNIVERSAL
Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry D. Moore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margaret Fischer.
Hell Morgan's Girl.
Even as You and I.

JULES BERNSTEIN
SERIALS
PATHE
The Hidden Hand (7th).
The Fibre Trap, Doris Kenyon, Mahlon Hamilton, Sheldon Lawlis, Arline Pretty, Jan. 6.
The Slide for Life (8th), Jan. 13.

MUTUAL
The Lost Express.
The Return of the Lost Express (15th). Unmasked, Helen Holmes, Dec. 24.

VITAPHONE
Vengeance—and the Woman.
The Unsolved Peak (3rd). William Duncan, Carol Holloway, Jan. 7.

PARAMOUNT
Who Is Number One? (12th). The Show Down, Kathleen Clifford, Jan. 14.
Cornered (13th), Jan. 21.

putin, around whom the drama centers, were exhibited throughout New York city.

CHAPIN DATE SET

Paramount has set Feb. 11 as the release date for the first of Benjamin Chapin's series, "The Son of Democracy." This series of ten two-reel features, each a complete story, deals with America and Americanism in the making and Abraham Lincoln, the boy and the man. "My Mother," the first of the series, deals with the log-cabin birth of Abraham Lincoln, and with the humorous and pathetic events in his early boyhood, making an ideal release for the week of Lincoln's birthday.

STRONG DRAMA IN PATHE SCHEDULE

Russian Art Film Tops List of Comedy, Serial and Scenics

An unusually strong Russian Art Film and an especially amusing Lloyd comedy stand out in Pathe's program for the week of Jan. 20.

"The Cloven Tongue" is a feature in five reels, produced by the Russian Art Film Corporation. It is a picture of country life in "the land of snows." The cast is composed of the best actors of the Moscow Art Theater, prominent among whom is Natalia Leslenko, known for her vampire interpretations.

Doris Kenyon stars in the ninth episode of "The Hidden Hand," entitled "Jets of Flame," with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton. This is a good episode with amazing scientific stunts and unusual thrills. To escape the Hidden Hand, Doris climbs up to the chimney of a factory, but when the villain blows up the building she falls into the fire room, where jets of flame spout up around her.

Harold Lloyd's comedy is "The Big Idea" in one reel, produced by the Rolin Film Corporation.

"Bruges (Belgium) Before the War" is a Pathe colored travel split reel. It shows the city of Bruges, which owes its name to the number of bridges which cross its canal.

"In Blossom Time," Pathe colored educational, which forms the other half of this reel, shows some beautiful close-ups of various flowers and plants and is one of the prettiest things of its kind ever made. An International Cartoon and Educational split reel and Hearst-Pathe News Nos. 8 and 9 complete this program.

FILM DUPLICATES TRENCHES

Phone System Installed in "For the Freedom of the World"

In making "For the Freedom of the World," Ira M. Lowry's spectacular patriotic film now being extensively booked by Goldwyn offices, the director faced the problem of keeping in touch with thousands of men in both our own and "the enemy" trenches. Megaphones of various sizes were experimented with, but when the gunfire began the director realized that this system would not work. A hurry call was sent out for telephone instruments and a complete system of trench telephones was constructed.

Exactly duplicating conditions at the front, transmitters were placed in the dugouts in each trench sector, and the officers were thus able to get the word to charge simultaneously. As a result, not only the actual construction of the trenches and the use of real star shells and light rockets made the battle scenes realistic, but the conduct of the troops was regulated in exactly the same way.

TERRISS A CITIZEN

Tom Terriss, who is now directing Alice Joyce in The Vitaphone special feature, "A Woman Between Friends," has just obtained his final papers and become an American citizen. Mr. Terriss, originally born an Englishman, has experienced a very interesting and adventurous career. First commencing life as a sailor, he travelled twice around the world before he reached the age of twenty-one and amongst the many thrillers that came his way during this time, counts a mutiny at sea and tumbling overboard in the middle of the Atlantic as his worst. Leaving his vessel one voyage at Melbourne, Australia, he became a squatter and tried sheep-farming for a change. And from there to the United States, where he is now in Silverton, Colo. Again a trip around the world, but this time for pleasure and stopping in nearly every town of consequence on the globe. France, Germany, Spain, Italy, Algeria, Morocco, Egypt, Persia, India and Japan. Was one of the original three men to travel to the Sahara desert on bicycles, writing a series of articles for the English Daily Mail entitled "Three Men on a Wheel Through Algeria."

AWARDED COMMISSIONS

No longer will "Dashing Dick" Travers cause feminine hearts to flutter as he romances across the screen in Essanay dramas. Instead, Captain R. C. Travers soon will be over the top at the head of a band of American fighting men. Captain Dick was awarded a commission recently at the conclusion of the second officers' camp at Fort Sheridan, Chicago.

Another Essanay man awarded a commission at the Fort Sheridan camp is L. J. Scott. He has been made a first lieutenant of artillery and already is on his way to France where he will receive further instructions in field artillery work.

SECOND ROBBERY

For the second time, the safe in the Empress Theater, Decatur, Ill., was blown open and robbed on Dec. 17, and an estimate made by Manager S. I. Harrison placed the loss at about \$650. It is believed that the work was done by the same yeggmen who in May 1914 blew the safe and secured \$1,000. The reason for this is that the details of the robbery were carried out in much the same fashion.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

Executive Committee of Five Men Named to Supervise Organization's Work

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Dec. 31, 1917. The following members were present: Francis Wilson, presiding; Messrs. Bruning, Coburn, Cope, de Cordoba, Deming, Gillmore, Harwood, Mills, Mitchell, Stevenson, and Stewart.

New members elected: Jeanne Deyo, Charles J. Pierson, Paula Shay, Charles E. Udell.

In order to relieve to a degree certain of the officers on whom has fallen most of the practical supervision of the organization's work and to preclude any embarrassment that might be experienced from their enforced absence from New York, the Council has decided to reorganize an Executive Committee as specified in our constitution. In this way the secretaries, it is hoped, will be saved much care and responsibility in connection with the Association service. Those selected for the new Executive Committee are Charles D. Coburn, chairman; John Cope, Berton Churchill, Howard Kyle, and Milton Sills.

Arrangements are in hand by which Mr. Turner means to clean up so far as possible a lot of little cases which have been pending longer than seems reasonable. In many instances delays have been incurred because of the actor or manager concerned being compelled to leave the jurisdiction of the court and therefore unable to appear at the trial when called.

Sometimes the Association is called upon to exercise its amiable neutrality to the end that parties who for one reason or another stand aloof from candid conference upon an issue vital to both, may be brought together. The Council always feels that it serves a high purpose when exerting its influence in this direction.

Frequently the question comes to us: "Can they close me at the end of one week in a new play on the ground that it was only a 'try-out'?" Our first answer is another question: "Have you a written contract?" When the actor making the query replies "No," we tell him if he rehearsed ten days or more the minimum term of his employment should be two weeks, or in lieu of that two weeks' salary. This is always the case under the U. M. P. A. and A. E. A. standard during the regular theatrical season. In summer months "try-outs" may be made on special out-of-season terms.

BY ORDER OF THE COUNCIL.

NAVY BOX PARTY

WASHINGTON (Special).—A box party, consisting of Navy officials and their wives, was given at the National Theater on Thursday night, Jan. 3. Oris Skinner in "Mister Antonio" was the attraction. The party included Secretary of the Navy Josephus Daniels and Mrs. Daniels; Admiral and Mrs. Leigh C. Palmer; Admiral Samuel McGowan, General George Barnett, commanding U. S. M. C., and Mrs. Barnett; John Wilber Jenkins, of Secretary Daniels' staff; Miss Ethel Bagley, Lieutenant Wells Hawks and Norborne Robinson of Washington.

TO TRAVEL BY AUTO

Paul Gilmore, the actor, is organizing a company to tour by auto and appear in a repertoire of plays in which he has acted with wide success in former seasons. Engagements of two weeks will be played in each town and each play of the repertoire will be performed for three nights and a matinee. The company will open in the South.

BURSTEIN-NAUGHTON

BURSTEIN-NAUGHTON.—Mildred Burstein, niece of the president of the King-Bee Films Corporation, has become the bride of Harry Naughton, studio manager of the corporation. The wedding took place at the home of the bride's uncle at Hollywood. Lou Burstein gave the bride away and Billy West acted as best man. After the wedding the couple departed for a two weeks' honeymoon.

MIRROR 1918 CREDENTIAL

Every authorized correspondent of THE DRAMATIC MIRROR now has a credential for 1918 and managers recognizing Mirror correspondents are requested to be sure that the correspondent holds a credential for this year. The year is indicated on the face of the credential in red letters, as well as the name of the representative and the point he is authorized to cover for this publication.



A MARRIAGE DISCUSSION OVER THE TEA-CUPS

Wit and Fancy and not a little Philosophy Flow Freely in "Why Marry?" From left to right: Edmund Breese, Ernest Lawford, Lotus Robb and Nat C. Goodwin

JULIAN ELTINGE AT THE PALACE

Female Impersonator Has Pleasing Act—New Bill Includes Dramatization of London's "Sea Wolf"—Other Features

This week the Palace Theater has for its leading attraction Julian Eltinge, the man who understands women so well that he impersonates them with fidelity to type. Eltinge is uniquely gifted in his art of female impersonation and thus far has no peer. He has been devoting his time lately to camera work, and the engagement at the Palace marks the beginning of a short tour in vaudeville, after which he will return to the studio. He has a pleasing act in the course of which he sings and dances and wears the usual gorgeous costumes with his familiar aptitude. His gowns are creations of the most beautiful kind, and most of them he designed himself.

Stella Mayhew, the breezy comedienne, who is now doing a "single," is held over at this theater for a second week. She has a repertoire of cheery stories, songs and patter, of which she makes the most, and which will bear a second hearing. Her entertainment qualities and methods are popular with Palace patrons. A new and in-

teresting feature is the dramatization of the big scene in Jack London's "The Sea Wolf," with Hobart Bosworth in the leading role and ably supported by Ethel Grey Terry in the leading female role. The spirit of the story presented proves to be gripping in the extreme. Bosworth is admirably suited to the role of the materialistic sea captain.

Jack Clifford, former dancing partner of Evelyn Nesbit, returns to vaudeville in an offering of his own, assisted by Agnes Dunn and Gertrude Kerrin. Robert Emmet Keane met with such success that he is retained at the Palace for a third week. Keane's stories, songs and recitations are so pleasing that the management has booked him for a run with the understanding that he change his material each week. Harry Tighe is another comedian on the program, who challenges Keane for laughing honors. LeRoy, Talma and Bosco and other acts make up a strong and exceptionally well-varied program.

TO ARGUE CASE OF SUNDAY OPENINGS

Important Theater Question to Come Up Before Court of Appeals

ALBANY, N. Y. (Special).—A case which is of utmost importance to the proprietors of motion picture theaters throughout the state will be argued before the Court of Appeals, Feb. 28. It involves the question of the rights of managers of motion picture theaters to open their theaters on Sundays.

The case at hand is the matter of The People against Vincent Bergstrom, a former proprietor of the Majestic, a motion picture theater in the City of Schenectady.

The criminal nature of the case gives it preference over civil cases, and the decision which will probably be handed down in March, will decide the question whether Sunday motion picture exhibitions or performances are legal or illegal in the State of New York. The effect of the decision will be state wide.

It will be the first case of its kind to be argued before the highest court of the State.

District Attorney John R. Parker of Schenectady will represent the People, and Attorney Mitchell A. Kohn will argue the case for the proprietor of the motion picture theater.

GEO. W. HERRICK.

"FANCY FREE" COMING

New Musical Play, with Clifton Crawford, to Be Presented by Shuberts

"Fancy Free" has been selected as the title of the new musical comedy by Dorothy Donnelly and Augustus Barratt, which the Shuberts will present at New Haven for the first time on Jan. 17. After New Haven the company will play Washington and Philadelphia before coming in to New York. Clifton Crawford will have the stellar role. Others in the cast include Marilyn Miller, Harry Conor, Ray Raymond, Robinson Newbold, Marjorie Gateson, and Ellis Gergely.

GETS MUSICAL PLAY

Hammerstein Takes Over "The Grass Widow" from Madison Corey

Arthur Hammerstein has acquired the rights to "The Grass Widow," the musical comedy by Channing Pollock and Hensold Wolf. Following the preparation of a new version of the play by the authors, Mr. Hammerstein will produce it under a new title at one of the theaters controlled by the Shuberts. The piece was originally presented by Madison Corey at the Liberty Theater and later at the Princess, where it closed last Saturday night.

TO REVIVE "EVERYMAN"

Two special performances of "Everyman," with Edith Wynne Matthison in the title role, will be given at the Cort Theater on the afternoon of Friday, Jan. 18, and the following morning. The performances will be given under the auspices of the Shakespeare Playhouse, of which Frank McEntee is the director, and will be followed throughout the season by special Shakespearean performances at the same theater. Miss Matthison's company will include Pedro de Cordoba.

NEW PLAY IN PITTSBURGH

PITTSBURGH (Special).—Arrangements have been entered into between Klav and Bringer and the Fort Pitt Theater Corporation, of which William More Patch is managing director, for a special two weeks' try-out of "Sick-a-Bed" in the Pitt Theater beginning Jan. 21.

"Sick-a-Bed" will succeed Rol Cooper Megrue's comedy, "Seven Chances," which is now running in the Pitt Theater by special arrangement with David Belasco.

PLEIADES CLUB TO ENTERTAIN

The Pleiades Club will entertain its members on Sunday evening, Jan. 13, with a program arranged by the dialect reader, George F. Curtis. The Fleming Trio of instrumentalists will be followed by motion pictures of Hawaii; Josephine Wehn in original verse; Carlos Villarias, Spanish basso; Lucia Eastman, the harpist, and other distinguished musical and dramatic artists.

TO RETURN TO BELGIUM

William Faversham's revival of "Lord and Lady Algy" will end its engagement at the Broadhurst Theater Jan. 20 and will be sent on tour. Meantime extra matinee performances will be given on Thursdays. Maxine Elliott will return to Belgium in May and resume her work for wounded soldiers.

HOUDINI AT THE HIPPODROME

Continuing the policy of introducing new features at the Hippodrome after the holidays, the management of the big playhouse has added Houdini, the magician and expert in extrication, to the production of "Cheer Up." Houdini began his engagement on Dec. 31.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JANUARY 12.

Theater	Play	Date of Production	Number of Performances
Astor	Why Marry	Dec. 25	26
Belasco	Polly With a Past	Sept. 6	156
Bijou	Odda and Ends of 1917	Nov. 19	68
Booth	The Masquerader	Sept. 4	159
Broadhurst	Lord and Lady Algy (rev.)	Dec. 22	25
Casino	Oh, Boy!	Feb. 20	383
Cohan	The King	Nov. 20	67
Cohan and Harris	A Tailor-Made Man	Aug. 27	167
Comedy	Washington Square Players	Oct. 31	91
Cort	Flo-Flo	Dec. 20	30
Criterion	Happiness	Dec. 31	17
Eltinge	Business Before Pleasure	Aug. 15	180
Empire	The Lady of the Camellias	Dec. 24	26
48th Street	Yes or No	Dec. 21	26
Fulton	Words and Music	Dec. 24	26
Gaiety	General Post	Dec. 24	26
Globe	Jack o' Lantern	Oct. 16	68
Harris	The Naughty Wife	Nov. 17	69
Hippodrome	Cheer Up	Aug. 23	245
Hudson	Pipes of Pan	Nov. 6	82
Knickerbocker	Madame Sand	Nov. 19	67
Liberty	Going Up	Dec. 25	23
Longacre	Leave It to Jane	Aug. 28	167
Lyceum	Tiger Rose	Oct. 3	123
Lyric	Les Miserables (film)	Dec. 3	82
Manhattan	Chu Chin Chow	Oct. 22	104
Maxine Elliott	Eyes of Youth	Aug. 22	173
Morocco	Lombardi, Ltd.	Sept. 24	135
New Amsterdam	Revue of 1918	Dec. 31	17
Park	Land of Joy	Nov. 1	90
Playhouse	Billeted	Dec. 25	24
Plymouth	Gypsy Trail	Dec. 4	50
Princess	The Grass Widow	Dec. 3	51
Republie	Parlor, Bedroom and Bath	Dec. 24	26
Shubert	Maytime	Aug. 16	180
39th Street	Blind Youth	Dec. 3	51
Winter Garden	Doing Our Bit	Oct. 18	112

NEW YORK THEATERS

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By Phillip Moeller.

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DAVID BELASCO Presents

A Play of the Great Northwest by
Willard Mack**Tiger Rose**

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In a New Comedy

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With FLORENCE MOORE and JOHN CUM-
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CHARLES DILLINGHAM PRESENTS

**William Courtenay
and
Thomas A. Wise**

in

GENERAL POST

A new comedy by J. E. Harold Terry

Liberty Theatre, W. 42d St. Evgs. at
8.30. Mats. Wednesday and
Saturday at 2.30.

COHAN & HARRIS PRESENT

GOING UP

A Musical Comedy

Book and Lyrics by Otto Harbach and James
Montgomery.
Music by Louis A. Hirsch.

NEW PLAY COMING

Elliott, Comstock and Gest are to pro-
duce a new play called "The Future,"
the scenes of which are laid in Berlin.
It deals with a fanciful meeting in Berlin of
the rulers of the successful Allies, who are
there to discuss the fate of the Kaiser fol-
lowing his downfall.

DORIS KEANE WEDS

The American actress, Doris Keane, was
married in London on Jan. 3 to Basil Syd-
ney, her leading man in "Romance," the
play in which she has been appearing in
the British capital for more than three
years.

Madeline Delmar has been engaged for
the leading female role in Eugene Walter's
new melodrama, "The Heritage."

AIDED AT HALIFAX

Editor DRAMATIC MIRROR:

DEAR SIR.—In the issue of THE DRAMATIC
MIRROR dated Dec. 22 a statement appeared
regarding the Halifax disaster, mentioning
the fact that all the members of the com-
pany playing at the Academy of Music at
that time remained at the theater and ren-
dered their services towards the relief of
the unfortunates, with my exception. In
justice to myself I would like to state that
at that time I was acting as first aid to
the wounded at Camp Hill Military Hos-
pital, where the most serious cases were
being treated. I shall be greatly obliged if
you will kindly give this letter space in
the columns of your paper.

Sincerely,

JOHN SUMMERS.

"DAYBREAK" IN THE BRONX

"Daybreak" was the New Year's attrac-
tion at the Bronx Opera House. Blanche
Yurka, Frederick Truesdell and Jack Grey
appeared in their original roles, while Frank
Goldsmith, who was seen as Tristano de la
Casc earlier in the season, is now playing
Herbert Rankin. Jerome Lawler, Cyril
Courtenay, Agnes Findlay, William T.
Heines, Helen Blair and John Nicholson
completed the cast. IDA C. MALCOMSON.

HERE AND THERE

J. Warren Burrows has quit the stage
for the duration of the war and has been
commissioned a First Lieutenant of In-
fantry in the National Army. He is at
present attached to the 23rd Co., 6th Bat-
talion, Depot Brigade, at Camp Devens,
Mass.

Lieutenant Burrows began his stage
career seventeen years ago as a member of
Mrs. La Moynie's company. His father,
James Burrows, was a well known actor
with the Boston Museum Stock company,
and served four years in the Civil War,
while his great-grandfather, Captain Wil-
liam Burrows, fought seven years in the
Revolutionary War.

The Appellate Division of the Supreme
Court has reduced an award for \$5,333
granted in the Supreme Court to Miss Rose
Leslie, actress, to \$5,500. She brought an
action against Charles B. Dillingham, the-
atrical manager, for injuries sustained at
the Globe Theater in December, 1915, while
playing in "Stop, Look and Listen." She
was near the top of a flight of stairs when
something gave way and she fell about
eight feet. The action was brought under
the Employers' Liability Act.

J. E. Harold Terry, author of "General
Post," the war comedy at the Gaiety The-
ater, is on his way to this country.

Oscar Hammerstein is a patient in the
German Hospital, Seventy-seventh Street
and Park Avenue, suffering from an attack
of diabetes. Mr. Hammerstein became sud-
denly ill at his home, No. 939 West End
Avenue, on Dec. 31, and upon the advice of
his physician, Dr. Willy Meyer, of No. 700
Madison Avenue, was removed to the hos-
pital immediately.

Glenn Aumond, THE MINNOR representa-
tive in Kalamazoo, Mich., has written a
one-act play for vaudeville, in which he ap-
pears himself, which met with immediate
success when it was produced recently. It
is called "The First Love" and will soon
play an engagement in a Chicago vaude-
ville theater.

Frank Carlos Griffith, for a number of
seasons road manager for Mrs. Fiske, has
again resumed that position. He began his
duties on New Year's Day.

Dixie Gerard, prima donna of last year's
Hippodrome show, sails for England this
week to appear in a forthcoming London
Hippodrome revue.

DEATHS

CAMPBELL.—Report from London states
that Lieut. Commander Alan Campbell, son
of Mrs. Patrick Campbell, the actress, has
been killed in action in France.

CASTLE.—George Castle, once a partner
of the late Charles E. Kohl, and one of the
most widely known theatrical men in the
country, died Dec. 29 at Miami, Fla. Mr.
Castle was born sixty-seven years ago in
Syracuse, N. Y. He was a pioneer in vaude-
ville circles.

BUNGARS.—Gottfried Bungars, inventor
of the jumping horse of the merry-go-round,
died Jan. 2, in his eighty-seventh year. He
was well known as an amusement promoter.
Mr. Bungars patented his jumping horse
idea and sold thousands of his own make
throughout the country. He was one of
the pioneer Coney Island promoters.

McKEY.—William McKey, an actor, who
for thirty-five years had played in stock
companies in various cities of the country
and for several seasons played the title
roles of "David Harum" and "Eben Hol-
den," died Jan. 4 at his home, 785 Eighth
Avenue. He was 57 years old.

Mr. McKey was born in Louisiana and
when 22 years old went on the stage. The
last five years of his life was spent on the
vaudeville stage in a sketch called "Pick-
ings." He also played in motion pictures.
He leaves a widow, whose stage name is
Evelyn Forbes.

TOWNE.—Fenimore Cooper Towne, known
to the stage as both actor and author, died
Jan. 4 at St. James Court, 214 West
Ninety-second Street, the home of his
father, Edward Owings Towne, following
an illness of two months. He was 26 years
old. Mr. Towne played in his father's play,
"Other People's Money," for three sea-
sons, and appeared in a sketch written by
himself, called "Spilling the Beans," for
two seasons in vaudeville. He had recently
devoted himself to motion pictures as per-
sonal business manager for leading direc-
tors. He was a prominent member of the
Greenroom and other dramatic clubs.

"None can afford to miss it—
all can afford to go"

"CHEER UP!"

Greatest
Success
Ever Known.

Staged by
R. H. Burdick

At THE
HIPPODROME

Santa 6 Weeks Ahead

Marion Coakley has been engaged by H.
H. Frazer for a leading part in "Four
Queens," which will have its New York
premier on Jan. 14.

NEWS OF STOCK PLAYS AND PLAYERS

STOCK PLAYERS IN JERSEY LAND

"Captain Kidd, Jr.," "Thorns and Orange Blossoms," and "Cheating Cheaters" to S. R. O. Signs

Union Hill

UNION HILL, N. J. (Special).—The B. F. Keith Players presented an elaborate and artistic production of Rida J. Young's charming play, "Captain Kidd, Jr.," to S. R. O. at all performances week of Dec. 31, at the Hudson Theater. The minutest detail was carefully looked after by Stage Director Edwin H. Curtis, who spared neither time nor expense on the production, which resulted in an ideal performance. The scenic effects added materially to the beauty and charm of the performance. Dorothy Shoemaker, the charming leading woman of the company, appeared as Mary McFarish, a bright and attractive girl, who gladdened the lives of all her relations and friends. She played the part with real feeling and understanding. Steward Wilson appeared as Jim Anderson, a young and light-hearted writer, and had a splendid opportunity to demonstrate his versatile ability. His conception of the role was remarkable and delighted all who attended. Jack Roseleigh played the part of George Brent in his usual commendable manner, leaving nothing to be desired. Pretty Betty Brown was thoroughly delightful as Marion Fenton. Louis Leon Hall did exceptionally clever work as Greyson. Satisfactory support was given by Jessie Pringle, Joseph Lawrence, Stewart Robbins, Russell Snod, Aldrich Bowker, Jack Armstrong and William Davidge. Jan. 7-12, "The Silent Witness"; "Cheating Cheaters," 14-19.

Hoboken

HOBOKEN, N. J. (Special).—The patrons of the Strand had the pleasure of witnessing a splendid presentation of "Thorns and Orange Blossoms," written by Bertha M. Clay and dramatized by Lem Parker. The story makes a very strong and intensely interesting drama. Love and intrigue plays an important part and many of the scenes are sensational and exciting. Owing to the clever and intelligent work done by the talented company the play lost none of its strength and interest, and met with instant approval by the large and capacity audiences. The entire cast performed in highly creditable style and was warmly applauded. Gladys Malvourn, the pretty and clever leading woman of the company, had a splendid opportunity to demonstrate her versatility and in the dual role of Violet Beaton and Lady Ryner was very bewitching and captivating. It was by far her best part of the season and she played it in a very pleasant manner. Howard Chase, leading man of the company, appeared as Tommy Swift, an American, and did exceptionally well, and was well deserving of the large amount of applause he received. William Blake, as Oscar Carstane, was very satisfactory. Ivan Christy, as Lord Ryner, gave a good character interpretation. Jeanette Fisher was, indeed, delightful as Manica Ryner. Week of Jan. 7, "Kick In."

ing manner. Howard Chase, leading man of the company, appeared as Tommy Swift, an American, and did exceptionally well, and was well deserving of the large amount of applause he received. William Blake, as Oscar Carstane, was very satisfactory. Ivan Christy, as Lord Ryner, gave a good character interpretation. Jeanette Fisher was, indeed, delightful as Manica Ryner. Week of Jan. 7, "Kick In."

Beaie Royal is the new manager of the Strand Players, and by her charming personality and excellent business judgment is rapidly making many friends, and has considerably increased the popularity of the company, and under her capable and efficient management business has greatly increased.

Bayonne

BAYONNE, N. J. (Special).—For the second week of their successful engagement at the Strand, the clever and popular Cornican Players have scored a big hit and more than delighted the capacity audiences by their delightful interpretation of "Cheating Cheaters." The company is without doubt the most capable players who have ever appeared in this city in stock. Manager Cornican has promised the patrons that he will present for their approval only the very best plays and players accurate, and, so far, has more than lived up to his agreement. The people of this city have had no road attractions or stock for several years and the new policy is meeting with the hearty approval of the public, which has been clamoring for a long time for drama. The new stock company has been received with open arms by the public and judging from the enthusiastic reception given the players the company is here to stay permanently, and will, no doubt, enjoy a most prosperous season. Lorna Elliott enacts the role originally played by Marjorie Rambeau in the metropolitan, and her performance was ideal. She got all out of the part that was in it and delighted her audiences by her charming personality and thorough knowledge of the dramatic art. Robert Le Seur, the talented leading man of the company, made a remarkable impression by his artistic and dramatic ability. The remaining members of the cast gave excellent support. Capacity business greeted the performers at all performances, and on New Year's Day many were unable to obtain admission. "A Pair of Queens," "In Walked Jimmy" and "Here Comes the Bride" to follow. CHARLES A. BITTICHOFFER.

As It Is

Robert Hyman and Virginia Mann did not go to Philadelphia to head a stock company, as was recently reported. Both are in the cast of David Belasco's comedy, "Seven Chances," now playing at the Pitt Theater in Pittsburgh.

The Gardner Stock Company, at Fort Dodge, Iowa, handed out souvenir photographs of the stars of the cast on New Year's Eve.

GLASER CO. IN DETROIT

DETROIT, MICH. (Special).—Max Marcin's merry farce, "Cheating Cheaters," proved an emphatic hit at the Adams Theater, Dec. 31, by the Vaughan Glaser Players. In many respects the presentation was just as satisfactory as that given by the New York company at the Detroit Opera House recently. Fay Courtenay is excellent in the role of Nan Carey, alias Ruth Brockton, whose real name comes out in the fourth act of the play. Vaughan Glaser, as Tom Palmer, is exceedingly clever, and the other members of the stock company do good work. "Pair of Silk Stockings," Jan. 7.

MARION SEMPLE.



HOWARD CHASE, Leading man of the Strand Players, Hoboken, N. J.

Howard Chase, leading man of the Strand Players, Hoboken, N. J., has been voted by the patrons as the best liked and versatile leading man that has ever appeared in this city, which has been the home of many stock companies during the past ten years. Before coming here he



GLADYS MALVOURN, Leading woman of the Strand Players, Hoboken, N. J.

headed his own company known as the Chase Players at Passaic, N. J., for two seasons, and appeared as leading man in stock in the following cities, where he was a general favorite: Passaic; Toledo, Ohio; Colorado Springs; Oklahoma City; Brooklyn; Allentown, Pa.; Los Angeles, Cal.; Worcester, Mass., and Philadelphia.

Gladys Malvourn, the talented leading woman of the Strand Players, Hoboken, N. J., has charmed the patrons by her pleasing personality and versatile dramatic ability. Before coming here she was lead-

HYPERIONS IN NEW HAVEN

NEW HAVEN, CONN. (Special).—With the temperature at 14 below, the Hyperion Players drew big houses Dec. 31 in "Cheating Cheaters." One reason was that the theater was warm and comfortable and the other reason was that the players were undeniably good. Alfred Swenson and Jane Morgan as the leaders of the two bands of crooks were exceptionally well cast; Miss Morgan wore four very beautiful costumes; Arthur Griffin and Russell Fillmore were both fortunate in being cast in two unusual character parts; Mr. Griffin as the Italian was excellent; his dialect is very correct and he does not drop it under stress of emotion; young Mr. Fillmore made a very good old Jewish lawyer; he seems to have mastered the dialect also; Frank Thomas as Steve and Louise Farnum as Nell were splendid in half-comedy roles; Mr. Thomas made the masquerading butler very funny; LeForrest Lawley, Fails Avery and Lorie Palmer as the rest of the crooks played convincingly; Jack Whiteside, Charles Andre, and Jerry Broderick completed the cast. The scenic effects were good. The black and white set in the first act was unusual and very pretty. "The Other Wife," Jan. 7.

Announcement has been made by the management that Charles Carver, who left the stage last Fall to study for the ministry, will return under special dispensation from the bishop and play for two weeks as co-star with Mr. Swenson. Mr. Carver was leading man with the Hyperion Players for three years and ended his stage career with the Poli Players in Springfield last August. HELLAN MARY.

NEW IN MONTREAL

MONTREAL (Special).—After many delays, caused by the labor problem and the non-arrival of building material, the New Empire opened its doors Dec. 31, with the Alba Players, under the direction of Paul Caseneuve, in "Butterfly on the Wheel." The small house has been completely remodeled and is dainty and artistic in the extreme, and the large audience on the opening night showed its appreciation, both of house and performers. The production was in every way adequate. Louise Carter, as the Butterfly; M. J. Briggs, as the lover, and Frederick Ormonde, as the husband, all did clever work, and Frank Base handled the difficult part of the counsel for the prosecution exceedingly well. Elwood Farber showed a genuine spirit of comedy in Lord Ellerdine. All the other members of a long cast contributed to the success of the play. The cast included Henry Oehler, Harcourt Farmer, Paul Frero, Basil Donn, Augusta Gill, Orpha Alba and Blossom Baird. Hilda Iemb, who did not appear in this bill, was introduced by M. Caseneuve and made a short speech, welcoming the audience and wishing it holiday greetings. The effective scenery was painted by Seymour Parker and the orchestra was under the leadership of Nicholas Elchorn. Next bill, "Rich Man, Poor Man." W. A. TREMATNE.

BACK THE CLOCK

Alf. Hayman Sees a Return to Stock as a Remedy to Conditions

Alf. Hayman, a sage in matters theatrical, after a survey of present conditions in the profession, concludes thus: "At present the transportation of large companies is attended by so many difficulties that, if a remedy is not found soon, the customary way of taking attractions from one city to another will become absolutely impractical. There are several expedients that might be adopted in case the usual method of transportation is no longer available. The first that suggests itself is a reversion to the old-time stock company system. When that was in vogue every city had its own group of well-trained players, ready and competent to support any star who came along in any play he or she wished to present. Every theater then had its scenic staff, too, able to build whatever scenery might be needed. "We may have to go back to that. Then the star with a leading man and woman would find no difficulty in getting from one city to another, and the chances are that in many cases they would get better support from the local stock company than they get now from the special company organized for traveling."

"THE INGRATE" STARTS

Another New Play by the Washington Stock Players, West New York, N. J.

"The Ingrate," over the river, at the Comet Theater, West New York, N. J., week of Dec. 31. The Washington Stock Players presented another new play by M. Kellensar, called "The Ingrate," a melodrama in three acts, produced by George F. Smithfield, of whom great things are expected in the future productions, judging from the past two. The play, running in the old melodramatic channel, suddenly swerved in its course and produced a thrill at the end of the third act that was an unexpected surprise. The play has the earmarks of a real thriller. The audience enjoyed it immensely. The cast also scored.

JOLLY TIMES IN JAMESTOWN

JAMESTOWN, N. Y. (Special).—"The Cutest Girl in Town," one of the best-received productions put on by the Pauline MacLean Stock company at the Samuels, was its offering for the week of Dec. 31. The largest audiences were generous in their applause and the play went over in fine shape. The entire company was happily cast. Pauline MacLean, as Robin Weatherby, was not only the "cutest" girl imaginable, but added so much naturalness and sweetness to the role that she recaptured her admirers. Edward Clases Lilley, always clever and versatile, gave a sterling impersonation of Samuel Weatherby. George Ormsbee, as James Winthrop, deserves congratulations for his fine portrayal of the clean-cut young American. James H. Dunseith, as Sir Blakesley Boreford, and Ronald Rosebraugh, as Geoffrey Cary, the two English fops, were right at home and drew many laughs. Lucy Neil, as Lady Beauchamp; Kathie Welty, as Ethel Osborne, and Josephine Bond, as Priscilla Weatherby, were excellent, as was also Ernest East, as Wilson, the butler. The play was handsomely staged and some attractive gowns were worn. At the close of the New Year's Eve performance a big watch-night party was held. After the Parcells Post Service, a regular Monday night event, several extremely good vaudeville acts were put on, both by members of the company and by local talent; following the vaudeville a reception was held, the company serving refreshments. The affair was thoroughly enjoyable to a capacity house.

The title selected for the unnamed play given the week of Dec. 17, was "The Grip of the Usurer." The contest created much interest and several thousand names were submitted. Week of Jan. 7, "Nearly Married," followed by "The Heart of Wetona." A. L. LANGFORD.

"A FULL HOUSE" IN SEATTLE

SEATTLE, WASH. (Special).—At the Wilkes, "A Full House," Dec. 29-30, was presented in an amusing and entertaining manner by the Wilkes Players, before large audiences, which showed their appreciation by liberal applause. Grace Huff, as Susie, displayed fresh tokens of her versatility, and gave a clever characterization of the part. Norman Fausler was strong and effective as Dougherty. In the cast were Fanchen Everhart, Jane Darwell, Ruth Renick, Pauline Raff, George Band, Henry Hall, George Barnes, Ivan Miller and others, who made the most of their respective parts, and contributed to the success of the performances. Between the acts Louis Williams, a well-known orator here, made an inspiring appeal on behalf of the Red Cross Society, and as a result the contribution to the funds exceeded all previous records at the Wilkes. "The Heart of Wetona," week of Dec. 30-Jan. 5.

BENJAMIN F. MURPHY.

JEANETTE FISHER, Ingenue of the Strand Players, Hoboken, N. J.

ing woman with the Metro Film Company and was featured in many of their important features. She has successfully appeared in stock as leading woman in Schenectady, Perth Amboy, Los Angeles, Brooklyn and Chicago. Her favorite roles are leads in "Madam X," "Peg of My Heart," "Third Degree," "Paid in Full," "Bought and Paid For," "Common Clay," "What Happened to Mary," "Kindling," "Within the Law," "The Things That Count," "The Yellow Ticket," "The Song of Songs," "Kick In," "Butterfly on the Wheel," "Sinners," and "Fine Feathers." In all productions Miss Malvourn has registered a tremendous hit.

Jeanette Fisher, the pretty and captivating little ingenue of the Strand Players, Hoboken, N. J., has had little difficulty in winning the hearts and approval of the public by her girlishness and sweet, lovable nature.



LEO KENNEDY

Mr. Kennedy is the leading man of the Emerson Players, Colonial Theater, Lawrence, Mass. He has been with the Emersons since early in the season. He stands six feet out of his boots, and as an actor he is a favorite, and personally is popular.

NEW AT NORTHAMPTON

Ann Mason, Leading Woman; Langdon Gillett, Leading Man, at the Academy

NORTHAMPTON, MASS. (Special).—The Northampton Players, under direction of Melville Burke, presented Lady Huntworth's "Experiment," New Year's week, giving an excellent performance and introducing Ann Mason as leading woman. Miss Mason received enthusiastic local notices. Her rendering of Lady Huntworth was attractive with apparently a live sense of the indelible humor of the part. Harry Hollingsworth made his final appearance in the role of Captain Dorraston, in which his own capable and agreeable qualities found happy expression. Frank Dawson, whose strong, clean-cut work last week was one of the features of "How Much Is a Million," gave another distinctive characterization as Gaudy. The sets by George Mead were pleasing. Langdon Gillett has joined the company as leading man and Mary Louise Benton as second woman. Both made their first local appearance in "Mrs. Dane's Defence," week Jan. 6.

MARY BREWSTER.

RECENT TALENT AT READING

READING, PA. (Special).—Patrons of the popular Orpheum were treated to a genuine laugh producer in "The Blue Envelope," which was presented to good business during week Dec. 31-Jan. 5. The versatility of the various members of the cast has been very effectively displayed in their capable handling of their respective parts, whether they are dramatic or comedy. Ted Brackett, a new man, made a very favorable impression as Dr. Maurice, the New York beauty doctor. He has a fine stage presence and a finished actor, and handled a difficult role to perfection. Vera Townsend, another new player, was well received although she did not appear until the third act; Albert McGovern was perfectly at home in the role of John Doe, a married man who gets himself into much trouble by indulging in a pleasant affair with another woman; Nan Crawford's part called for plenty of acting, and she acquitted herself creditably in the leading feminine role; Anna Athy and Philip Lord, both extremely popular with the audiences, were cast in congenial comedy parts and extracted many hearty laughs. Although the holiday season had had its effect on the attendances, the slump seems to have come to an end, and from indications the management will henceforth experience a profitable season, both from a financial and artistic standpoint. "Which One Shall I Marry?" New Year's week.

H. B. WRAND.

EMPIRE AT SALEM

SALEM, MASS. (Special).—For the week of the new year, Manager Kates presented the Empire Players in a breezy comedy-drama, "The Girl from the U. S. A." It was an excellent holiday bill, filled with laughs and offering good opportunities to the entire company. Jane Salisbury was most charming in the title role, drawing the various phases of the character with a skilful hand. Julian Moa as Archie Winthrop was pleasing and sincere. John B. Mack as Sir Blackstock Beresford was a scream from start to finish, the easily overdrawn character being played extremely well. Joseph Hester as Henry Weatherford, was excellent, another easily overplayed part. Mr. Hester did it full justice, acting with the requisite amount of restraint. Florence Hill made a very sweet Ethel Osborne, bringing out the part skilfully. Elmer Thompson as Geoffrey Cary, was very good, indeed. Flora Frost did good work as Lady Violet and David Baker, as Wilson, was exceedingly good. Week of Jan. 7, "The Shepherd of the Hills."

DOROTHY BENNETT.

WILKES PLAYERS' PLAYS

SALT LAKE CITY (Special).—The Wilkes Players presented, week Dec. 18, "Rich Man, Poor Man." Nana Bryant scored as Bab. After seeing this young leading lady from week to week one must marvel at her cleverness. Ralph Cloninger gave his usual excellent performance in the male lead. Frederick Moore gave an unusually clever character study of the elder Lloyd. Claire Sinclair and Aynyn T. McNulty handled the two comedy roles in a clever manner; Frank Bonner gave an artistic performance of Mapleson, and Ernest Van Pelt was very good; the same might be said of Mae Thorne, Cliff Thompson, Billy Jensen, and Cornelia Glass.

Week Dec. 23, "It Pays to Advertise." Cliff Thompson in the role of the press agent was seen to excellent advantage and gave a remarkably clever performance; Ralph Cloninger as Rodney was great; Nana Bryant played Miss Grayson in her usual clever manner; Cornelia Glass, playing the French girl, handled her role in a manner that deserves great credit; Ernest Van Pelt as the Soap King was excellent; Aynyn T. McNulty as Elory Clark was very good; Claire Sinclair, Huron L. Blyden, Frank Bonner, Frederick Moore, Mae Thorne, and Billy Jensen all helped to make a mighty good performance.

Week Dec. 30, "Bought and Paid For." by request. Nana Bryant is at her best in the character of Virginia; Ralph Cloninger as Stafford left nothing to be desired; Cliff Thompson as Jimmy is seen at his best, which means a great deal; Claire Sinclair as Fanny was excellent; Frank Bonner did the Jap in a clever manner, as also did Mae Thorne the Maid. Director Huron L. Blyden deserves great credit for the staging of the Wilkes productions and is receiving it from the local press. "Sauce for the Goose," Dec. 31-Jan. 1. Business at managers here have no complaint to make whatsoever.

SULLIVAN.

EMERSONS "IN OLD KENTUCKY"

LAWRENCE, MASS. (Special).—For a holiday attraction the Emerson Players offered that well-known old melodramatic success, "In Old Kentucky," at the Colonial, Dec. 24-29. The play served as a good offset to the usual lull in theatrical activities the week after Christmas and continued to draw well for the remainder of the week after the holiday. There being no school, the management offered inducements to the youngsters to see the performance by admitting them to the matinees, with a reserved seat, for eleven cents—a dime and the war tax. Dorothy Dickinson was charming as the quaint Southern mountain lass, and Leo Kennedy as the big-hearted, city-bred landowner was a big hit and pleased immensely; Joseph Crehan as the colored servant, Neb, gave an excellent performance and got plenty of comedy out of the part without resorting to "horse-play" or giving that touch of buffoonery, common to many colored character delineations; Georgette Marcelle appeared to advantage in the role of a well-bred, refined Southern lady. Much wholesome comedy was injected into the performance by Maud Blair and Eugene Fraser in the roles of Miss Lella and Colonel Doolittle, respectively. Last, but not least, was the excellent acting of Director Bernard Steele in his portrayal of the disgruntled mountaineer. Another added feature to the play was a peccanniny jazz band.

The second musical comedy offering of the Emerson Players, "Little Johnny Jones," is now in preparation.

W. A. O'REILLY.

"L. J. JONES" IN SOMERVILLE

SOMERVILLE, MASS. (Special).—(Clyde E. McArdle, manager) George M. Cohan's musical song play, "Little Johnny Jones" was the offering presented by the Somerville Theater Players, New Year's week and before two capacity audiences Monday, demonstrated their ability to put over musical numbers. Of course, Arthur Howard played Johnny Jones, and of course he was immensely liked. Howard can't sing, but he doubly makes it up to you with a fine earnestness of purpose that gets over the footlights and takes you with him the moment he appears. Adelyn Bushnell played Goldie Gates and in act I made her first appearance to Somerville as a full-fledged man (?). Miss Bushnell is small anyway, and in male attire she looked so tiny it was sheer delight to watch her. There were musical numbers galore, and an interpolated patriotic finale, staged by Arthur Ritchie, made folks stand on their feet. Mr. Ritchie deserves a heap of credit, for with a local beauty chorus, and the big electrical and scenic production, he must have had his hands full, yet got it over in fine style. Current week, "The Nest Egg." STEADY.

"NEVER SAY DIE" IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—Tootle Theater, "Never Say Die," Dec. 16-22, gave the Dubinsky Brothers' Stock company unusual opportunities to share honors, and the entire cast did splendidly. Victor L. Gillard, Eva Craig, Wallace Briggs, Ed Dubinsky, and Dick Elliott deserving special mention. Business excellent. "Maggie Pepper," given by the company Dec. 23-29, was a thoroughly satisfactory performance, in which Eva Craig was very charming and efficient in the name part; Barney Dubinsky as Joe Holbrook made a great personal hit in a difficult character part, and Dick Elliott as Jake Rothschild was perfect and gained him new laurels; Emma May in the small part of Mrs. Thatcher made it one of the most noticeable and attractive characters in the play. "His Majesty Bunker Bean" followed. JOHN A. DUNCAN, JR.

PATRONS VOTE ON TITLE

LOWELL, MASS. (Special).—For the first time, in the history of the Opera House, the patrons will select a name for a play. The patron selecting the best name will be awarded \$25 in gold. The play is the product of one of Broadway's popular authors and is said to compare favorably with the highest type of stage creations of the present day. It tells a wonderfully good story, has many interesting characters taken from every-day life, and thrilling climaxes, as well as an ample spreading of comedy to make the combination a delightful and thoroughly enjoyable one. Francisca Ropoli, the leading woman, who has made a host of friends since she has joined the company, took a very fine part and pleased. Douglas Dunbrille, who took the part of Eddie Lyons in "The Man Who Owns Broadway," greatly pleased and secured applause. Laurette Browne Hall was also very pleasing and played a fine performance. Claude Kinchall and Robert Lawrence played well. Arthur Dehard and Gladys McLeod were also very pleasing. The rest of the company, including Jerome Kennedy, Vida Croly Sidney, Alfred Berg, and Kenneth Fleming, pleased. The winner of the prize for the best title sent in, and the title, will be sent in next week.

L. E. BOLDUC.

"THE BARRIER" AT ELMIRA

ELMIRA, N. Y. (Special).—The production of "The Barrier" by Mae Desmond and her players, which drew large audiences to the Mozart Theater Dec. 31-Jan. 5, was featured by the return of Dan Malloy, last season's popular comedian, to the company. Mr. Malloy was given a tremendous ovation and scored an emphatic hit in the role of Poleon Doret; Mae Desmond was a strong Necla. In a role unlike anything she has heretofore played in Elmira, she gave a characterization that displayed her remarkable versatility to the fullest extent; Frank Fielder never did better work than as Captain Burrell, and his faithful interpretation of the character won deserved recognition; James Dillon was a good John Gale; Dudley Clements pleased greatly as No Creek Lee, and Harry La Cour did well as Runnion; Sumner Nichols was a capital Dan Stark, and Millie Freeman a thoroughly adequate Alluna; A. Gordon Reid was an acceptable Corporal Thomas, and Rose Alice Connelley and Dorothy Stephens good children. John Williams provided some wonderful special scenery, and A. Gordon Reid directed the production with rare skill. "The Harvest," Jan. 7-12.

J. MAXWELL BEERS.

"OH, JOHNNY, OH!"

John F. Fisher, manager of the "Oh, Johnny, Oh!" organization, road attraction, writes from Baltimore to THE MIRROR in this strain:

"Due to the fact that there are only a handful of \$1.50 shows yet on the road playing one-nighters, I organized a musical comedy a month ago called 'Oh, Johnny, Oh!' Only carry twenty-two people and play at popular prices—25, 50 and 75 cents. We give them all we can considering the business they give us; and in the small towns we knock them off their seats. Have only been in this business twenty-six years and against my judgment, my agent was induced to put the show in Wilkes-Barre and Scranton for several days last week. Notwithstanding the prices we were charging and the fact we were only playing their houses to keep them from being dark, yet the critics had occasion to 'pan us.' My soubrette blowed the show several days ago and the prima donna is unable to work on account of an attack of grippe; so both of the roles were attempted by chorus girls. The critics and the public know but little of a showman's troubles these days."

FLASHES FROM STOCK STAGES

"The Poor Little Rich Girl," with Eva Lang and John Halliday playing the leads, was offered at the Denham Theater, Denver, Colo., under the management of O. D. Woodward.

Sanger and Jordan report the following George M. Cohan plays used Christmas week ending Dec. 29: "Broadway Jones," Majestic, Butler, Pa. (three days); "Little Johnny Jones," Academy of Music, Haverhill, Mass.; "The Man Who Owns Broadway," Opera House, Lowell, Mass. Another "Cohan" production, "The House of Glass," by Max Marcin, for three days at the Cumming's, Fitchburg, Mass.

The New Year's attraction at the Auditorium, Malden, Mass., was "The Spoilers," by Rex Beach, under the management of Nathan Appell. "The Winning of Barbara Worth" underlined.

Horace V. Noble, the well known leading man, who has been directing the Bunting Stock for the last year, becoming homesick, jumped from San Antonio, Texas, to Chicago in order to spend Christmas with his many friends, and according to his statement, "it was worth the jump." Having resigned from the Bunting Stock he is considering a flattering offer to enter vaudeville shortly.

"The Penalty of Sin," week ending Jan. 12, at the Crawford, El Paso, Texas. The play is also underlined at Malden, Mass.; Elmira, N. Y.; Union Hill, N. J.; Butler, Pa., and Somerville, Mass.

LONDON BITS

I could never understand the craze on the part of English managers for securing American successes, says "Round About" in the London Stage. Granted that a piece having proved successful on the other side is a sign of a possible favorable verdict here (provided it is not too local in its color), the important point that managers are blind to is the fact that the field of profit is limited when confined to London and the provinces.

In the case of an original English production the cost of production is exactly the same as in an American play, but the harvest is ten times greater. An English play sent to the States will be duplicated five or six times after production in New York, and the English owners may draw a large percentage on any sum of from £10,000 to £20,000 weekly without any further financial risk.

The Christmas pantomimes in London were: "Dick Whittington," at the Hford Hippodrome; "Cinderella," at the Lewisham; "Mother Goose," at the Shoreditch Olympia; "Mother Goose," at the Brighton; "Babes in the Wood," at the Woolwich.

In its editorial on The Dramatic Year (in London), the London Stage says:

The American contribution has been small, and so has that from foreign stages; the dramatizing of novels has been limited to about half a dozen pieces of any importance; and the recourse to revivals not nearly so extensive as in recent years. In the last-named category such pieces as "Damaged Goods," "Ghosts," and "The Three Daughters of M. Dupont," may or may not be placed. They have been produced before, but this year they have had their first substantial hearing in this country by the public. Their presentation, with the ban of the censor removed under pressure of opinion that war conditions have brought about in relation to certain social evils, marks a widening of the boundaries of the theater for which the advocates of serious drama have long contended. To this extent the year has made progress, though it has done so by means of plays that, in point of actual writing, date many years back, for only one of them, "Les Avaries" (1901) was produced in the present century. "Damaged Goods," "The Three Daughters of M. Dupont," and "Ghosts," made a considerable popular appeal. There can be no question as to the salutary moral effect of these pieces, especially "Damaged Goods" and "Ghosts."

The plays about the war have once more been in the nature of a compromise, says the Stage. We are too near to the war, too much in the midst of it, it is too tremendous and immeasurable an actuality, for its themes, in any large direct sense, to lie within the grasp of our dramatists. The attempt may be made later, when time has lent its perspective to the wounds, however long they may take to heal—and they will scarcely heal in a generation—are no longer open. For the present it is enough for our dramatic authors—except the greatly daring melodramatists, whose efforts have little relation to art, or even to the stirring sensationalism of, say, Walter Howard's "Seven Days' Leave"—to touch, if at all, on the fringe of the subject or to single out a small phase or a small incident from which to get atmosphere or plot or both.

LOUISVILLE

LOUISVILLE, KY. (Special).—Frederick V. Bowser, in his musical comedy success, "His Bridal Night," with an increased orchestra and a large chorus, filled the entire Christmas week at Macaulay's, drawing well. Underlined Dec. 31-Jan. 1, 2, "Flora Bella." Victor Herbert and Cincinnati Symphony Orchestra at Macaulay's Jan. 3, under the management of Ona H. Talbot. The B. F. Keith large vaudeville house had big business week Dec. 23-29, featuring "The Fashion Show" and Wm. B. Toomer and company in the headliners. Gus Hill's Hans and Fritz company was the attraction at the Gayety during the holidays, and proved a most suitable one. Underlined is "Turn Back the Hours."

Special at the moving picture houses week ending Dec. 29, Mary Pickford in "The Little Princess," at the Strand; Clara Kimball Young in "Shirley Kaye," at the Alamo; Rex Beach's "The Barrier," at the Walnut, and Jack Pickford in "Tom Sawyer," at the Majestic. Excellent business rules at all of the motion picture places.

A dramatic club composed of boys of one of the Louisville educational institutions presented George Ade's "The College Widow," at Macaulay's, Jan. 4, 5.

The orchestra at the Majestic Theater is playing with marked success the Billie Burke "Lullaby," composed by a local musician, John Petrus Grant; the words are by a Louisville girl, Stella Sales.

The B. F. Keith people have adjusted their differences with the local musicians, and Dec. 30 opened the Mary Anderson Theater as a big-time vaudeville house, similar to the places of the kind they have in other large cities in the country. Special new scenery has been sent here from the East; the house has been placed in first-class condition, and there is every reason to believe that the venture will be a success.

A sad feature of the disastrous wreck that recently occurred a few miles from Louisville was the death of Frank L. Nunn, who for a number of years was favorably known to the Louisville amusement-going public, he having officiated as ticket seller in the box-offices at the old Hopkins Theater, the Masonic, the Mary Anderson and at Fontaine Ferry Park.

CHARLES D. CLARKE.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell: "Out There," Dec. 31-Jan. 2, pleased very large audiences. Elsa Ryan scored great hit; curtain calls were frequent. "The Lilac Domino," Jan. 3-5. "Which One Shall I Marry," Jan. 7-9.

Domimont: The following filled the house to capacity at each performance: Dec. 31-Jan. 3, Zulien, Corneli Musical Trio, Klein Bros., Dale and Boie and Gaudier's Dogs.

Regent: A very interesting program of pictures and music, to the usual capacity business, Dec. 31-Jan. 5.

Family, week of Dec. 31-Jan. 5: Vaudeville and pictures, to good business.

Flower, high-grade picture house, has reduced its admission price from 20 to 15 cents.

J. H. DUKE.

TRIALS OF THE ROAD TROUPERS

Few Changes in Holiday Bills of Chicago Theater—Round Up of Players and Singers—Prices Have a Down Trend

CHICAGO (Special).—The holidays are now over and the theatrical folk will have no more extra matinees for some weeks, for which they are truly thankful. Reports from the Northwest indicate that the "trouper" is having a hard time of it with the thermometer down to 40 deg. below in many cases. Some of the companies have been obliged to cancel dates on account of inability to make railroad connections. The life of the "trouper" this winter is strewn with many unforeseen hardships, much more so than in former years, and some companies are obliged to quit.

There are only two important changes to report this week. "The Passing Show of 1917" left the Garrick Jan. 7 and G. M. Anderson and J. Lawrence Weber offered Jan. 8, what they claim is the funniest show of the year. "The Very Idea" by William La Baron, with Ernest Truex and Richard Bennett heading the cast sent to Chicago.

Studebaker: House dark, but Messrs. Lee and J. J. Shubert put on "Maytime" Jan. 8, with John Charles Thomas featured. "Love o' Mike" did not seem to suit Chicago people and the attraction was withdrawn two weeks earlier than originally intended.

Columbia: Fred Irwin's Majestics, burlesque offering.

Auditorium: Galli-Curci gave her first Chicago recital Jan. 6, assisted by Manuel Berenger, artist and Homer Samuels, pianist. Asova, with Fitzin, Van Gordon, Lamont and Middleton. "Elinorah" Jan. 8, with Galli-Curci. This is the next to the last week of the grand opera season. Jan. 24, Messrs. Comstock, Elliott and Gist will present "The Wanderer." The stage will be enlarged and the entrance will have to be changed to resemble a church.

Current Attractions

At the Blackstone, Maude Adams casts her spell over her large audience in "A Kiss for Cinderella" for two more weeks.

"Ziegfeld's Follies" enters upon the third week at the Illinois. Business is phenomenal and will equal those in other large cities.

Jane Cowl is in the third week of her engagement in "Lilac Time" at the Cohan Grand Opera House.

Arthur Hopkins' "The Gypsy Trail" enters the third week of its engagement at the Playhouse. Business is so good with this play about German spies that extra matinees are given.

"The High Cost of Living" has caught on in good shape, with Kolb and Dill at the Olympic, and there is no complaint about poor business.

Colonial: Maude Fulton, in "The Brat," entered on the fourth week of its Chicago run last evening. The reduction in prices seems to have stimulated business.

Powers: Ruth Chatterton, in "Come Out of the Kitchen," continues to please large audiences. "Oh Boy" started on its twenty-second week at the La Salle, Jan. 6. Joseph Santley continues to head the list.

William A. Brady's melodrama, "The Man Who Came Back," remains at the Princess.

The Round Up

With Balfe's "Bohemian Girl" the season of English opera by the Sheehan-Reck singers closed at the Strand, Jan. 6. It covered a period of fourteen weeks and a repertoire of twelve operas. The management claims to have a balance to its credit, and that better opera has never before been given in Chicago at dollar prices.

DETROIT

DETROIT, Mich. (Special).—Stewart Walker's comedy, "Seventeen," taken from Booth Tarkington's novel, delighted a big audience at the Garrick Dec. 31. The difficult roles of Silly Billy Baxter and his kid sister were performed without reproach by Gregory Kelly and Jane Ross. The work of the other members of the cast added a great deal to the enjoyment of the play, especially Ruth Gordon's impersonation of Baby Talk Lola. Week Jan. 7, William Gillette in "A Successful Calamity."

"Miss Springtime," with George MacFarlane, Elsie Adler, John E. Hazard and Francis Cameron, began its second week at the Detroit Opera House 31, playing before a packed house. At the finish the audience and entire company joined in singing The Star Spangled Banner.

"The Willow Tree" week Jan. 1. Lucille Cavanaugh, pretty graceful dancer, headed an excellent bill at the Temple ending week 31. Moss and Frye, real Ethiopians, amused with their tough talk and singing. William C. De Mille's awfully funny sketch, "High Cost of Living," drew and Wallace, Caliste Conant and acrobats and jugglers complete an unusually good bill.

Whatever you like on the screen you will find it in Detroit. Here is the list from the leading film houses:

Majestic: Marguerite Clark in "Bab's Matinee Idol." Kenneth B. Hughes, the boy orator from Saginaw, who created something of a sensation last week, will also appear at the Majestic. Kenneth, who is only five years old, sings, leads the orchestra, and makes a plea for Red Cross contributions at each performance.

Madison: Mark Twain's "Tom Sawyer," played by Jack Pickford, with none of the familiar details left out.

Washington: Douglas Fairbanks in "A Modern Musketeer." The added attractions include an O. Henry story, travel views and special music. Emmons and Colvin sing.

Broadway Strand: Norma Talmadge in "The Secret of the Storm Country." The cast includes Niles Welch, J. Herbert Frank, Edwin Denison, Mrs. Julia Huxley, Helen Dahl and Charles F. Gotthold, a Mark-Sennett comedy and songs by Eddie McGrath.

Regent: "The Silent Man," with William S. Hart.

Liberty: Marguerite Clark in "Bab's Burial."

PROVIDENCE

PROVIDENCE, R. I. (Special).—Three crowded houses faced six acts of vaudeville at the re-opening of the Emery Theater, week of Jan. 1. The opening bill was headed by Lipton's monkeys. "Expansion" is the title of a one-act

While all the theaters did a fine business New Year's Eve, prices of former years did not prevail; in fact, they were only, in some cases, a little more than the box office schedule.

Das Dreimaldrehhaus, Franz Schubert's opera, closed Saturday night, Jan. 6, at the Bush Temple.

"Love o' Mike" ended its Studebaker engagement and went from here to Indianapolis. The Shuberts will furnish Chicago with a special "Maytime" company, headed by John Charles Thomas, John T. Murray and Carolyn Thomson.

Passing of a Vet

George Castle, one of the best-known vaudeville men in the country and a pioneer in the business, died last Saturday night at his Florida Winter home. Heart failure, caused by asthma, is reported to be the cause. Mr. Castle first saw the light of day in Syracuse, N. Y., sixty-seven years ago. He opened a booking office in Chicago in the early '70s and became a member of the firm of Kohl and Castle, which controlled many theaters in Chicago and other cities. His home in Chicago was at 1326 North State Street. He owned the Majestic and Olympic theaters here and was interested in theaters at Cincinnati and elsewhere. Much regret is expressed in theatrical circles over his death.

Skyscraper Playhouse

The State Lake Theater and Realty Company has obtained a loan of \$800,000 in the form of a serial bond issue bearing interest at 6 per cent, which has been underwritten by the American Bond and Mortgage Company upon the new State-Lake Building being erected at the southwest corner of State and Lake streets, 181x161 feet, at a cost of \$1,800,000. Plans for this project were announced several months ago. The structure will be twelve stories high, of steel and concrete construction, and the theater will contain 3,000 seats. It will contain 7,000 square feet of first floor store space and 120,000 square feet of rentable office space. The company behind the project has a paid up capital of \$1,000,000, its principal stockholders being Martin Beck of New York, Morris Meyerfeld, Jr., of San Francisco, Herman Fehr of Milwaukee, and Mortimer H. Singer and the C. E. Kohl estate of Chicago. These stockholders also are the owners of the Orpheum circuit of theaters, comprising thirty houses in the large cities of the Middle West and Pacific Coast. The architects for the structure are C. W. and George L. Rapp and Albert Lansburgh. The contract has been awarded to the Longacre Construction Company.

The Apollo Club, under the direction of Harrison Wild, gave its second performance of "The Messiah" at Orchestra Hall Dec. 31, to much better business than that on Friday night. The soloists were Ethel G. Benedict, Ruth Simmons, Grant Kinsley, William Morris Meyerfeld, Jr., Frederick Gerhardt Downing, M. J. Brines and Herbert Gould were the soloists. Other concerts will be given during the season. Joseph Kessler is presenting plays in Yiddish at the old Haymarket.

Palace Theater: George White headlines the bill, assisted by his partner, Emma Haag. They will present novel dances, ideas with striking scenes and costumes. Willbur Mack and Neil Walker, Franklin Ardell and several other big acts make up the vaudeville bill.

"Circus Days" in a three-ring musical comedy, is the big act at the Great Northern Hippodrome.

W. A. ATKINS.

skit presented. The pictures included a five-reel picture, "The Volunteer," and the Current Weekly, and a comedy complete the bill.

Kelth's had an excellent bill to start the new year. Homer Miles and Helen Ray, recent members of the Albee Stock company, appeared in a comedy sketch, "In Philadelphia." Ernest R. Ball, pianist and composer, and Maude Lambert, prima donna, in musical comedy; Maryon Vadie and Ota Gyzel, a repertoire of classical masterpieces; Bert Wheeler and Tom Moran, in songs and dances; Ida May Chadwick and Dad in "Wiggins Post Office," and Miss Chadwick made a big hit as an eccentric dancer; Arthur Sullivan, assisted by Mercedes Clarke, in "A Drawing from Life." A New Year's midnight performance drew large attendance.

Colonial: "Oh Girl," a fairly good entertainment; Joseph B. Mills, Monroe Lockwood and Clara Evans head the company, and are clever comedians. They are supported by Irving Sands, Al S. Hyatt, Morry M. Clarke, Joe Geisler and Jack Lee. Jeannette Mohr is the leading woman. Maude Mitchell and Vivian Lawrence are good entertainers.

Modern Theater, Dec. 31-Jan. 5: "The Correspondent," by Alice Pollock and Rita Woman; Taylor Holmes in a comedy, "A Small Town Guy." Special midnight performance New Year's Eve was well attended.

Empire: "His Own People," 31-2, with Harry Morey and Jewel Carmen in "Kingdom of Love"; William Russell in "New York Luck"; "The Silent Lady" and comedies, 3-5. Emory Majestic, closed Dec. 31, opened Jan. 7, when Colonel Felix R. Wendelschafer presented "Oh Boy," Gaiety Casino, Royal, Palace and Bijou showing good pictures and having large attendance.

Fay's, 31-5, includes a military spectacle and a miniature musical comedy, acrobatic stunts, a singing and eccentric dancing act is offered, also a special seven-reel photoplay, featuring William Farnum; a comedy and a Hearst-Pathé News complete capacity houses.

Scenic under the management of Charles H. Mester, formerly with the Globe feature film, is showing first-run Triangle pictures, also first-run Mutt and Jeff comedies. Mr. Mester reports that the house is doing a large business. No war tax.

ELMER C. SMITH.

LONDON, CAN.

LONDON, CAN. (Special).—Grand Opera House: The Russian Symphony Orchestra, under the auspices of the London Musical Society, Dec. 14, pleased a large and appreciative audience. "The Thirteenth Chair," matinee and night, 15; good performance and business. "The Warrior," an exceptionally fine film, featuring Maciste, drew big business, 17-21, with comedy and Pathe News films on the same bill. The ever-popular

Maude Adams, in "A Kiss for Cinderella," delighted large audiences both matinee and night. "So Long Letty" was the Christmas attraction, and drew the usual holiday business and pleased. Mae Marsh in "The Cinderella Man," with W. S. Hart in "The Knight of the Road"; three performances each, 26-27, with matinee 24, to good attendance. "The Lilac Domino," 28-29; good company and performance to satisfactory business. "Which One Shall I Marry" was the New Year's offering; performance and attendance satisfactory.

Everybody's favorite, Douglas Fairbanks, in "Reaching for the Moon," with Foster Walker and Henie as the vaudeville feature, 2-5. Recent films at the Patricia were Douglas Fairbanks in "The Man from Painted Post," Theda Bara in "Camille," Florence LaBadie in "The Man Without a Country," Valdesa Suratt in "A Rich Man's Plaything," Mary Pickford in "The Little Princess," George Walsh in "The Yankee Way," Charlie Chaplin in "The Adventurer" and Kathleen Clifford in the serial film, "Who Is Number 17." Vaudeville on the same bills were Gird and Marshall, aerial act; Wilson Audrey Trio, acrobatic; Belmont's Warblers, a particularly pleasing act, and Grace Manning in songs. Business uniformly good.

The Princess is drawing the usual good business with the Musical Stock company, and films, with changes twice a week; the Majestic also enjoys steady patronage, with three changes a week, the excellent orchestra being a strong attraction, in addition to the films and high-class singing acts.

C. E. A. WEAVER.

CINCINNATI

CINCINNATI (Special).—Things theatrical were lively during the holidays. Extra midnight shows drew well New Year's Eve, and the S. B. O. sign was out early. There has been a decided tendency toward increased business at all houses of late.

"Good Gracious Annabelle" drew well at the Lyric, week Dec. 30-Jan. 5. Isabelle Lowe made a pronounced hit in the title role; Ralph Blinck deserves special mention for good work, as well as Hobart Middlemass; Lydia Dickson afforded good comedy relief.

"Cheating Cheaters" made a very favorable impression at the Grand, New Year's Eve, its opening night here. The house was sold out, and the orchestra was forced to play under the stage, the first time in many moons. The cast was an excellent one, well balanced in the extreme.

Fox and Ward are holding "A Golden Jubilee" at Keith's. Their local debut was in 1887 at the old National Theater on Sycamore Street, and at Wood's Theater. Old theatergoers were delighted to see them in some of the old stunts that made them famous a half century ago.

Victor Herbert is here to be the guest conductor of the Cincinnati Symphony Orchestra during the month of January. His first appearance was at the Pop Concert, Sunday, Jan. 6. "Ben Hur" at the Grand, Jan. 7-12; "Elinor" at the Lyric, Jan. 6-12.

WM. SMITH GOLDENBURG.

ALBANY

ALBANY, N. Y. (Special).—With a notably attractive list of bookings at the Albany theaters for the holiday week, the attendance at the several houses proved highly gratifying to the local managers.

At Harmanus Bleecker Hall the musical play, "Maytime," was presented Dec. 25-26 by a capable cast, and this popular offering scored a distinct success with packed houses. The leading roles were admirably sustained by John Charles Thomas, Caroline Thompson, Elizabeth Goodall, Edna Temple, and John T. Murray. The musical numbers won strong favor. Margaret Marbury's new production of "Giri o' Mine" was the attraction Dec. 27-29 and was warmly received by large houses. The company has been carefully selected, and gave a most finished performance. The leading roles were in the hands of Miss Dorothy Dickson, Marie Nordstrom, Helen Lee (who was substituted for Hoidah Nielson), Edna Wallace Hopper, David Quixano, and Frank Fay. A large and handsomely costumed chorus added to the attractiveness of the production, which is under the direction of the Shuberts. Current week: "Mary's Ankle" and John Drew and Margaret Illington in "The Gay Lord Quex."

An unusually entertaining burlesque offering at the Empire was provided by Ben Welch's Big Show, Dec. 24-29. The performance went with a dash and pleased the patrons.

At Proctor's Grand an excellent vaudeville bill was seen for the week Dec. 24-29. Prominent on the program were Charlotte Perry, James C. Morton, Miss Theo. Mmes. Dorees and Oriental Singers, John H. Gordon and company, and Dingley and Nelson. Business was good.

The picture theaters also did a splendid week's business, with a fine list of film productions. Billie Burke in "The Mysterious Miss Terry" and Mary Pickford in "The Little American" were at the Leland, Emily Stevens and W. S. Hart at the Clinton Square, and Jack Pickford and Louise Hoff at the Regent.

GEORGE W. HERRICK.

PEORIA

PEORIA, ILL. (Special).—Majestic (Charles Nathan, manager): "Mutt and Jeff Divorced," to S. R. O. Dec. 16. Mabelle Estelle in "Turn Back the Hours," played to fairly good holiday business 23-27; "You're in Love" to large audience.

Apollo (Dee Robinson, manager): Films, Ann Pennington in "The Antics of Ann," Billie Burke in "The Land of Promise"; Mme. Olga Petrova in "Exile"; Vivian Martin in "Sunset Trail"; Mary Pickford in "The Little Princess" failed to draw the usual full houses. News Pictorial with all shows.

Orpheum (Felix Greenberg, manager): Vaudeville to good business, bill changing twice a week. Hippodrome, Mr. Neishrub, manager: Vaudeville and motion pictures drawing well. Empress, McNally, manager: First run pictures, playing to fair crowds, Dec. 14, 15; Ethel Clayton in "Easy Money"; Harold Lockwood in "The Square Deceiver"; Jack Gardner in "Gift of Gab"; Kitty Gordon in "Her Hour"; Emily Stevens in "Alas Mrs. Jeasop"; Earle Williams in "The Love Doctor."

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MANCHESTER, N. H. (Special).—Palace, Dec. 29. Wm. O'Neil, Mgr.: A good holiday bill was presented for the approval of the vaudeville patrons and good holiday week business was the result.

J. J. MASHNET.

STEIN'S

FOR THE STAGE FOR THE ROODOM

MAKE-UP

REPORTS FROM MIRROR CORRESPONDENTS

ATTRACTIONS ON THE POTOMAC

"The Riviera Girl" (K. and E.) Pack the National—Red Cross Benefits of Last Month at Keith Houses Totals \$96,248

WASHINGTON, D. C. (Special).—Klaw and Erlanger's musical comedy, "The Riviera Girl," is the National Theater on its current week's commencement, scoring a distinct and pronounced success with an overflowing audience. The work is notably strong and fetching in the beauty of its musical score and charming in its delightfully interesting story, superbly staged and artistically presented by a company of modern excellence. The locale, that of the Italian country of the Mediterranean, gives rich opportunity for the display of some of the most beautiful and picturesque scenic work of Joseph Urban. Most happily placed in the presentation are Wanda Bennett, Sam B. Hardy, Juliette Day, Eugene Lockhart, Viola Cain, Carl Gantvoort, Maurice Bentley, Arthur Burkley, Louis Cassano, Frank Harrington and James Clarence Harvey.

"Toot, Toot" follows. Arthur Hammerstein's musical play, "You're in Love," is the present week's attraction at the National, again delighting a very large attendance.

This musical offering scored such a signal success at his house earlier in the season that a return engagement was arranged. Marie Flynn, Max Thompson, Clarence Nordstrom, Al Roberts, Mrs. Margaret Crane and Carl McCullough again score strongly.

A course of five travel talks occupying successive Sunday evenings and Monday afternoons will be begun by Newman, the lecturer at the National Jan. 13-Feb. 11, entitled, "Rediscovery of American Impressions of 1917."

The Pull Musical Comedy Players who have outshone themselves solidly successful with the large patronage of Pull's, has a current military work, presenting "When Love is Young," the work of Hilda Johnson Young who developed this engaging musical comedy from her dramatic work, "The Boys of Company B," which was a most successful romance of the soldier boy. Miss Washington "is in preparation."

The headline act of R. F. Keith's big program the present week is Theodore Kosloff and his Russian ballet from the Imperial Theater in Moscow, presenting ten diversissements. Others on the bill are Robert T. Haines and company, "The One Way Out," Pat Rooney and company, "Up Town," James Diamond and company, "Nitti-nonsense," Bill Bailey and Lynn Cowan, comedians; Alfred Morgan, American baritone; Joe Cook in "The One Man Vaudeville Show," and McCallan and company in "Polars du Blanc et Noir."

E. F. Allen, chairman of the vaudeville theater district, for Red Cross Theatrical Day, observed nationally Dec. 7, called Jan. 4 at the national headquarters of the Red Cross and presented H. P. Davidson, chairman of the war council, with a check for \$96,248. The check represented the gross proceeds from performances given in Red Cross day in the various vaudeville theaters of this country. Among the vaudeville circuits represented were the R. F. Keith group, Witmer and Vincent, F. P. Proctor, W. H. Butterfield, Gus Sun, Independent man-

agers, Orpheum and its affiliated circuits, B. S. Ross, Marcus Loew, William Fox, Ackermann and Harris, and the Interstate. Rollin S. Robbins, manager of Keith's Theater in this city, reported that the special performance at five o'clock at Keith's resulted in a contribution of \$825.

Fred Irwin's Big Show is the strong attractive burlesque organization at the Gayety during the current week, presenting a new two-act musical comedy entitled "Bill," a travesty on the Bard of Avon, who returns in these modern times in search of inspiration. The cast is headed by the versatile comedian, Lee Hayes, who impersonates "The Spirit of Ragtime" in a laughter provoking manner. He is ably supported by Billy Walworth, Billie Berton, Virginia Irwin, Harry Burns, Sam Bachan, Harry Howe, George Wons Helen Andrews and Marie Buregard.

The upper floors of the National property have been leased to the Government for war purposes, in the housing of clerks of various departments that are congested.

We wish to acknowledge the receipt of New Year well wishes from Russell Filmore, Mr. and Mrs. George W. Barbier and J. Ellis Norris, the Minson Havana representative in Cuba.

Crandall Co. in New Hands

During the past week an important deal in local theatrical and real estate circles was consummated when Messrs. Harry M. Crandall, Barry Bulkley and R. W. Bulkley purchased all right and title in the Crandall Theater Company controlling the Metropolitan Theater now in the course of erection at street and 10th streets. Through this transaction Messrs. Tucker K. Sands, cashier of the Commercial National Bank; Fred S. Swindell and A. Muehleisen relinquish all connection with the Metropolitan Theater, which will throw open its doors to the public about the middle of February under the auspices of Harry M. Crandall.

The board of directors of the new Crandall Theater Company will include in addition to Messrs. Crandall, B. and R. W. Bulkley, Messrs. Peter A. Drury and Michael J. Keane. The real estate end of the transaction was negotiated through Moore and Hill.

The capitalization of the new Crandall Theater Company is placed at \$700,000. In addition to the Metropolitan Theater, Messrs. Crandall, Bulkley and A. E. Beitzel have purchased outright the recently opened Knickerbocker Theater at Columbia road and 18th street, Messrs. Tucker K. Sands, Fred S. Swindell and A. Muehleisen retiring from this corporation. The capitalization of Crandall's Knickerbocker Theater Company is placed at \$250,000.

The Crandall Circuit now controls the Metropolitan, the Knickerbocker, Crandall's, the Savoy the Avenue Grand, Apollo and the American. These houses will show only first-run pictures in the immediate neighborhood. Mr. Crandall says.

JOHN T. WARNE.

TORONTO

Toronto, Can. (Special).—Royal Alexandra, Jan. 24-28. "Oh Boy" proved to be a delightful musical comedy, with tingly music and bright dialogue. Helier Shipman, a very vivacious comedian, and Mr. Compton being very satisfactory. Harold Crane, Irene Haisman, Miss Ford and Harry Quenly, also, are outstanding features of the bright little comedy. Good business.

"Twin Beds" received a good welcome, as it has been here three times before, and Miss Bolton is as charming as ever. Good attendance.

Grand Opera House: "Robinson Crusoe," with an English company, to capacity attendance. Hamilton Earl and Zara Clinton shine resplendently.

One of the best bills of the season, Paul Beatra, the Portuguese violinist, with his delightful very pleasing, Sylvia Clark, a very bright singing comedienne, received a well-deserved hearing, and Hawley and Fisher, in "Business is Business," provide one of the best sketches of the year. Chalfonte Sisters, good dancers, Moore and Gerald, and Leavitt and Leavitt also please. Attendance satisfactory.

Hippodrome: Nothing startling, though crowds attend here daily. Film of Ruth Clifford, in "The Desire of the Moth," is mildly interesting. Loew's: "Harmony Land," with the Dolce Sisters, proved a delight. "The Book Shop" also pleased well. The Fox film, "The Divorce Case," with Alice Brady, shows the pretty lady at her best. Harvey De Vora Trio should get new material; they are tiresome, indeed. Capacity business.

Mosley Hall, Dec. 25-Jan. 5: "Birth of a Nation" to good attendance and this hall seats over 3,000.

Alton, Dec. 24-29: Douglas Fairbanks in "Boys for the Moon" to good attendance.

Regent: "Aladdin and His Lamp" attracted good business. One of the chief reasons for the goodly crowds was Wesley Nash, boy soprano. Orchestra is immense.

Strand: Farrar, in "Joan the Woman," to good attendance, though by no means capacity. Miss Amy Farrar, a prominent local soprano, acquitted the splendid orchestra.

Orpheum: William Hart, in "A Square-Deal Man," and Marguerite Clark, in "Babs Burgle," draw good crowds to Toronto's newest and most suburban picture house.

The "Oh Boy" hall proved a good financial success and a vote of thanks was given the management of company and theater.

GEORGE M. DANTRE.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium: "Watch Your Step," Dec. 16-17-18, played to big business. "Follow Me," Dec. 19, with matinee Dec. 21, played to capacity houses.

Pantages: Eddie Vogt in "The Bridge Shop," headlined bill week of Dec. 16. Others, Jack Kennedy and company in "Don't Do It," Flo and Oliver in "The Girl Who Stole the Picture," and "Who Lifts the Mirthful Safety-Valve."

Hippodrome: First half starting Dec. 16, "A Night with the Poets," Walsh and Rand, the Shanghai Trio, Rosalia Asher, the Alvares Duo and Lew A. Ward presented his own creation of character idylls, consisting of song, dance and impersonations of characters. Second half: "Hogan's Chance," a comedy dramatic play; the Gandell Sisters and company, Leonard and Haley comedy skit, called "The Wrong Flat"; Juggling De Laile presented a comedy act; Mae and Billy Earle, "Love Me, Love My Dog," and Bert Draper as a blackface comedian.

They are telling a new one, Charles W. York, manager of the Auditorium. The story goes that while Mr. York was in the box office a few days ago he answered a phone call and a sweet feminine voice asked, "Please tell me what shows you have booked for the holiday season?"

"Watch Your Step," "Turn to the Right" and "Follow Me," answered Mr. York.

"You fresh thing! I wish to know the names of the attractions and not how to get home," returned the feminine voice. Then the phone was hung up with a bang.

Sam W. B. Cohn, manager of the Liberty, announces that in future, no matter what attraction, he will maintain his standard price of 20 cents, including the war tax. Rex H. Rice.

MONTREAL

MONTREAL (Special).—The New Year's week attraction at His Majesty's was Eugene Walter's powerful, if somewhat gruesome, play, "The Knife," with May Buckley and Norman Hackett in the chief roles. The management of His Majesty's has introduced a new policy, making Monday night a popular night at the same prices which prevail at the Wednesday matinee running from 15 cents to \$1. Returned soldiers and their families are also admitted to this performance at a still lower rate. "Seven Days' Leave," 7-12.

Lady Duff Gordon's Fashion Show was the headliner at the Princess, and proved very attractive, especially to the female portion of the audience. Gloran and Newell proved amusing in a Chinese Circus. Violet McMillan, the film star, also does an unusual act.

Record crowds filled Loew's at the holiday performances: Melody-land, an interesting musical act was the headliner. The Orpheum began its career as a popular-priced dramatic house, with Walter Lawrence in "Come Back to Erin," Dec. 31. The Musical Maids and the Valerie Sisters are two features at the Princess. Cooper's Slight-seers put on a fetching bill at the Gayety and good houses. Norma Talmadge, in "The Law of Compensation," is the picture feature at Loew's.

W. A. TREMAYNE.

BALTIMORE

BALTIMORE, Md. (Special).—"Toot, Toot," the new musical comedy which Henry W. Savage produced at Ford's last week, adapted from the farce "Excuse Me" by Rupert Hughes, proved somewhat disappointing. It needs considerable attention and revision before it will be suitable for Broadway presentation as, in its present form, it lacks the spirit and charm essential to musical pieces of the more intimate type. "Fair and Warmer" again proved a successful drawing card at the Academy and demonstrated its great popularity with local playgoers.

The most interesting event of the week was the production of a one-act play at the Maryland by Robert Garland and company entitled "One Way Out." This play is the work of young Robert Garland, a Baltimorean, now a member of the 2nd Coast Artillery, stationed at Fort Howard. Mr. Garland in his new play reveals new talents of an unexpected order, and the piece places him firmly in the front rank of young American playwrights. It undoubtedly is the best thing Mr. Dale has yet written, and holds promise of still better things to come. It is to be hoped that Mr. Garland will devote his entire time to this particular type of theatrical fare when his country has no further need for his services. The piece was received with considerable acclaim both by the local press and public.

Grace La Bue is one of the most thoroughly satisfying vaudeville artists now before the public, and her work at the Auditorium last week was by far one of the best things vaudeville has offered us this season.

What theatergoer has not heard the magic name of Alan Dale and who has not at some time or other read the biting sarcasm of his criticisms leveled not only at plays but players as well. All those who have felt they held a grievance against Mr. Dale can now be prepared to rejoice for he has at last written a play all by himself, and to those whom he has cruelly handled in the past, we advise a visit to his latest production, "The Madonna of the Future," and it is safe to say that no more interesting event has taken place on a local stage in years than the first production of this same piece which occurred at the Academy on Monday night. Emily Stevens does some exceptionally good work in the leading role, and one of the most delightful farces of the current season is on view at Ford's this week and it should prove a tremendous success, as good farces have been very scarce this season, at least as far as local conditions are concerned. "Mary's Ankle" by May Tully will be remembered by playgoers as an exceptionally good one-act sketch which was seen at the Maryland a season or two ago with Peggy Holmes in the leading role. No more engaging farcical entertainment has been on view in Baltimore for months than this piece, and Miss Tully is to be congratulated for the clever manner in which she has built up her one-act play. The cast does noble work for Miss Tully's work and the result was a popular success. Jan. 14. "Up Her Legs and Down."

During the past week the screen patrons were kept busy endeavoring to see everything worth while, and at no time during the year have we enjoyed more interesting films than were on view here last week.

J. B. KREIS.

LOWELL

LOWELL, Mass. (Special).—B. F. Keith's: Interesting bill, with Max Tully in "Mrs. Ritter Reappears," leading. The rest of the program included Burns and Frabito, McMahon, Diamond and Chapiro, in "The Rag Doll"; Morris and Campbell, in "The Avi-ator"; Jennie Middleton, the Littlejohns, in a dazing diamond act, and Mary Garden, in "Thais." Good business. Merrimack Square, Owl, Crown, Royal and Jewel to capacity day and night. Academy of Music, dark.

Henry Hull, leading man of "The Man Who Came Back" company, now playing in Boston, appeared at the Strand Dec. 30 and then went back to Boston for the evening performance. On the same day and the two following days, one of his pictures, with Madge Evans, Ethel Clayton, Montagu Love, June Elvidge, Arthur H. Ashley, Kitty Gordon and William A. Brady, appeared in "The Volunteer," and on the same program Theda Bara, in "Du Barry," Jan. 3-4-5, June Caprice, in "Unknown 274," Francis X. Bushman and Beverly Bayne, in "The Voice of Conscience." Excellent business. L. E. BOLDT.

WILLIMANTIC

WILLIMANTIC, CONN. (Special).—Loomer: With the exception of booking a show at intervals, Manager Johnson says that the probabilities are that not many shows will be seen at his house until the war ends. The high class pictures are most satisfactory. "Bab's Diary," "Bond of Fear," "Law of the Land," "Pleasant Gem," "Within the Law," "Her Silent Sacrifice" and "Fall of a Nation" received unusual patronage due to merits of pictures and the factories closed for holidays released a hoarde of picture fans. The matinee business especially good. Scenic: Ruth Clifford in "Kentucky Cinderella" was feature of week.

Louis A. Tracy of this city joined the Neil O'Brien's Minstrels Christmas day at Atlanta. This city has furnished many prominent actors to the profession, notably William F. O'Connell, now making good with the Chicago "Turn to the Right" company.

Albert Circus Green of the Sparks Shows acted as "Father Time" at the Elks' New Year's dance most realistically.

C. C. PALMER.

ELGIN

ELGIN, ILL. (Special).—The Grand was again packed at all three performances, Sunday, Dec. 30, the tabloid musical comedy, "The Mimic World," being the attraction which drew the crowds. Felix, of Felix and Cairo, was the comedian and the audience seemed to like him. The entire chorus was good, the costumes worn by the chorus were lavishly and the girls worked hard to please. Manager Newman had on view Tuesday (New Year's) "Alimony, The Tie that Burns," featuring Josephine Whittle.

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SAN FRANCISCO

SAN FRANCISCO (Special).—Mrs. Ross Bucknam, daughter of Ned Thayer and his wife, Sarah Thayer, pioneer stage people, was held to be an alien enemy by Judge Graham of this city, and an order was made to place the estate of her mother, Sarah Thayer, in the hands of the Government sequestrator until the end of the war. Mrs. Bucknam is the wife of Admiral Bucknam, of the Turkish navy, and she is now living with her husband in Constantinople. Mrs. Douglas Crane has filed an action of divorce against her husband, Douglas Crane. She was hostess at the Cliff House for a number of years, she having made the place popular by her dancing novelties. Mr. Crane is in the service of the Government at Washington. She will return to the stage again, it is rumored. "Turn to the Right," Jan. 14. "Up Her Legs and Down." The comedy pleased and will draw well during the engagement.

The Alcazar has Harry Corson Clarke and Margaret Dale in "Hello Bill." The prime favorite of the Alcazar, Evelyn Vaughan, returned to us Jan. 8 in "Cheating Cheaters."

The Cort has "Canary Cottage" for the last week. Business was good. "Fair and Warmer" returned Jan. 6.

The Savoy has "Hoop-La" with Will King as the star. The Wigwam has the picture, "The Tenderfoot," and a big vaudeville bill.

McIntire and Heath are with us again, playing at the Orpheum in "The Man from Montana." The other good numbers are Travers and Douglas, Rae Hall, James Cullen, Charles Withers, Jim and Betty Morgan, Herbert Clifton and Alexander Kids.

The Strand had a performance New Year's Eve until A. M., offering "Until They Get Me" and "Fanatics." The Casino has a picture, "A Slacker's Heart." The California, "Nan of Music Mountain" and an added attraction, "Rhythmic Dancers." The Alhambra's picture is "Bucking Broadway." The Hippodrome offers "Diamonds and Pearls" with Kitty Gordon as the star. Pantages goes on with vaudeville and pictures to good business. A. T. BARNETT.

BOSTON

BOSTON (Special).—There were few changes at the theaters last evening, Jan. 7. To the Shubert came "What's Your Husband Doing?" a farce by George V. Hobart with Hale Hamilton in the principal role. "Mother Carey's Chickens" at the Majestic, with Antoinette Walker as Nancy Carey, succeeding William Hodge in his latest play, fared pleasantly. The Copley, after a most successful week with "General John Regan," brought out "The Land of Promise," a play in which Billie Burke was seen here three years ago.

At the other theaters: Colonial, last week of "Rambler Rose"; Plymouth, "Nothing But the Truth," particularly bright farce, with William Collier as the hero; Tremont, "The Boomerang"; Wilbur, "The Man Who Came Back"; Park Square, "Upstairs and Down." "The Thirteenth Chair" is as popular as the Hollis as it was expected to be. The melodrama is one of the best that we have had in Boston for several seasons, and Margaret Wycherly, Harry West and Harrison Hunter are especially well fitted to their parts. It is likely that the play will have a long run. D. CLAPP.

RICHMOND, VA.

RICHMOND, VA. (Special).—Full of dash and go, with a strong singing and dancing staff, an excellent orchestra, beautiful scenic settings and extremely clever specialties, Neil O'Brien's "American Minstrels" delighted capacity houses at the Academy of Music Dec. 31-Jan. 1 and matinee.

"Fighting Through Hell" is the title of Captain David Fallon, M. O.'s amazing story of the great war, which he will tell, with incidental scenes and illustrations, at the Academy of Music Jan. 5. All of the moving picture shows continue to do excellent business.

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MACON

MACON, Ga. (Special).—Grand Keith Vaudeville, Dec. 24-29, large houses. "Mary's Ankles" Dec. 25, capacity and delighted all. Vaudeville Dec. 31-Jan. 1-2, Four Shrapnel Dodgers, Skipper and Kastrop, Girard Monkey Circus, Frank and Toby, Vaudeville, Jan. 3-5, Belle and Eva, Swan and Oday, Long and Ward, Chang Sing Hee Co., Vaudeville's "Everywoman" matinee and night, Jan. 4. "Capital" "The Cinderella Map," Dec. 31-Jan. 1. "A Modern Musketeer," Jan. 2-3. "The Clover Mrs. Carfax," Jan. 4-5. "Palace" "The Learning of Jim Benton," Dec. 31. "Her Second Husband," Jan. 1. "Fantasy" Jan. 2. "The Avenging Trail," Jan. 3. "The Ardan," Jan. 4-5. "Princess" "The Woman Beneath," Dec. 31. "The Fettered Woman," Jan. 1. "The Pride of New York," Jan. 2. "The Periwinkle," Jan. 3. "The Scarlet Car," Jan. 4. "Fear Not," Jan. 5. ANDREW OLIVER ORR.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

PORTLAND, ME.

PORTLAND, Me. (Special).—B. F. Keith's: Vaudeville, featuring Mechan's Canines, "Crabberies" and the photoplay, "Thais," with Mary Garden in the title role. Current week, Bradna and Derrick and Dorothy Dalton in the Paramount feature, "Love Letters." New Portland: to show excellent bills this last week, including for the first three days the Operatic Trio, Brown and Carson, Samoy, Armstrong and James, and for the last three days Arthur Lipson, Roland Brothers, Marie Blanche, Those Four Girls and Barrett and Murray. Casco: Motion pictures, featuring Douglas Fairbanks in "A Modern Musketeer" and Pauline Frederick in "The Hungry Heart." The management has obtained for showing the serial, "Vengeance and the Woman." Empire: Motion pictures, featuring for the first three days "Scandal," with Constance Talmadge and for the last three days, "Over There." Manager Roucher has obtained the great spectacle "A Daughter of the Gods." This will be shown on Jan. 21-22-23, and it will be for the first time in Maine at popular prices. Elm: Motion pictures, Olive Tell in "The Unforgotten," Belle Bennett in "Because of a Woman," William Hart in "The Primal Lute" and Virginia Pearson in "All for a Husband." City Hall Auditorium: Municipal Organ Concert, Organist Macfarlane, assisted by Trio De Latex, gave a very well chosen program. Mr. Macfarlane played with his usual skill and the members of the Trio delighted an enthusiastic audience. PALMER STRAW.

SCRANTON

SCRANTON, Pa. (Special).—Academy: "The Man Who Came Back" delighted two capacity houses. Christmas, to fair business. May Robinson in "A Little Bit Old Fashioned," Dec. 31, Jan. 1 with matinee to capacity business. Curtain calls were numerous and insistent. Lyman H. Howe's Travel Festival with Uncle Sam's Navy somewhere in the Atlantic, U. S. Naval Academy, and many other big features, Jan. 4, 5. Poli: Two excellent bills week Dec. 31, with "The Dream Garden" and "Hardened" as headliners, and "A Mutual Comedy," Mr. and Mrs. Vernon, The Fenwick Girls, Jones and Sylvester, Malvern's Comiques and others. The pictures Violet Mercereau in "The Ragged Queen" and Ethel Barrymore in "An American Widow" to the usual capacity houses. Strand: Germaine Farrar in "Divel's Stone and Shadows of her Past," Dec. 31, Jan. 1; Marguerite Clark in "Bab's Matinee Idol" and "The Installment Plan," Jan. 2, 3 Billy Burke in "The Land of Promise" and "The International Sneak," Jan. 4, 5 to excellent business. Beginning Jan. 1 the program changed three times a week instead of twice as heretofore. Majestic: Follies of Pleasure burlesque company week of Dec. 31 to excellent business. Clyde J. Gates, Charlotte Worth, Violet Hillson and Tom McKenna merit special mention. All the moving picture houses report excellent business during holiday week. C. B. DERMAN.

SEATTLE

SEATTLE, WASH. (Special).—At the Metropolitan: "Turn to the Right," Dec. 23-29, before houses ranging from medium to large. Pantages: Wilson's Lions and vaudeville, 23-29; good business prevailed. Orpheum: Hamlin and Mack, Moore, Harry Greene and vaudeville. Palace: Hip, Kelly and Wilder, and vaudeville. Gaiety: Armstrong Co. in burlesque. Motion pictures at the Clemmer, Coliseum, Liberty, Mission, Rex, Strand and other houses. BENJAMIN F. MESSERVEY.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Mande (Chas. Frohman, Inc.): Chgo. Dec. 31—Indef.
AFTER Office Hours: Phila. 6-12.
ANGLIN, Margaret: N.Y.C. Dec. 25, 1917—Indef.
ARLISS, George, Kiaw and Erlanger: Buffalo, 1-1.
BARKSMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Dec. 24, 1917—Indef.
BEN HUR (Kiaw and Erlanger): Cinl. 7-12, St. Louis 14-19.
BIRD of Paradise (Oliver Morosco): Los Angeles 7-12, Redlands 14, San Bernardino 15, Santa Anna 16, Pasadena 17, Ventura 18, Santa Barbara 19, Bakersfield 20, Porterville 21, Visalia 22.
BLIND Youth (Lou Tellegen): N.Y.C. Dec. 3, 1917—Indef.
BOOMERANG, The (David Belasco): Boston Dec. 25—Indef.
BRAT, The (Oliver Morosco): Chgo. Dec. 16—Indef.
PIAT, The (United Producing Company, Ltd.): Moose Jaw, Sask. (Can.), 7, 8, Swift Current 9, 10, Gull Lake 11, Maple Creek 12, Medicine Hat, Alta. 14-15, Taber 16, Raymond 17, Lethbridge 18-19, Edmonton 21-23.
BROADWAY After Dark (Woodball Amos, Co.): Homer, Ill., Christmas 11, Paris 14, Robinson 15, Orlong 16, West Salem 17, Mt. Vernon 18, Christopher 19, Salem 21, Herrin 22.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—Indef.
CHEATING Cheaters (A. H. Woods): Louisville 7-9.
COME Back to Erin: Toronto 7-12.
COME Out of the Kitchen (Henry Miller): Chgo. Nov. 19—Indef.
COUNTRY Cousin (Kiaw and Erlanger and G. Tyler): Pittsburgh 7-12, Bklyn 14-19.
DANGEROUS Girl (Ed. W. Rowland): Chgo. 6-12.
DAUGHTER of the Sun (Rowland and Howard): Youngstown, O. 6-12.
DE LUXE Annie (Arthur Hammerstein, Leo (John D. Williams): N.Y.C. Nov. 20, 1917—Indef.
DREW, John: Hartford, Conn., 1917—Indef.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—Indef.
FAIR and Warner (Selwyn and Co.): Bklyn 7-12.
FAVERSHAM, William (N.Y.C. Dec. 22, 1917—Indef.
FISKE, Mrs. (Kiaw and Erlanger and G. Tyler): N.Y.C. Nov. 19, 1917—Indef.
FLAME The (Richard Walton Tully): Stockton, Cal. 9, Visalia 11, Porterville 12, Los Angeles 14-19, Fresno 20, Bakersfield 21, Santa Barbara 22.
GENERAL Post (Charles Dillman): N.Y.C. Dec. 24, 1917—Indef.
GOOD Gracious Anabelle (Arthur Hopkins): Louisville 10-12.
GYPSY Trail (Arthur Hopkins): N.Y.C. Dec. 4, 1917—Indef.
GYPSY Trail (Arthur Hopkins): Chgo. Dec. 23—Indef.
HER Unborn Child: Pittsburgh 6-12.
HODGE, William (Messrs. Shubert): Boston Nov. 10—Indef.
LILAC Tree (Selwyn and Co.): Chgo. Dec. 24, 1917—Indef.
LITTLE Girl in a Big City: N.Y.C. 6-12.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—Indef.
LURE of the City: Detroit 6-12.
MACK, Andrew (Walter Sanford): Altoona, Pa., 9, 10, Johnstown 11.
MADONNA of the Future (Oliver Morosco): Balto. 7-12.
MAN Who Came Back (William A. Brady): Chgo. Sept. 25—Indef.
MAN Who Came Back (William A. Brady): Boston, Dec. 24—Indef.
MAN Who Stayed at Home: Chgo. Dec. 24—Indef.
MANTLE, Robert R. (Wm. A. Brady): New Orleans 7-12.
MARRIAGE Question (Rowland and Howard): Buffalo 6-12.
MARY'S Ankles (A. H. Woods): Balto. 7-12.
MILLIONAIRE and the Shop Girl: Milwaukee 6-12.
MONTANA (Benson and Morris): Wilsonville, Neb. 10, McDonald, Kan. 14, Bird City 17, Atwood 21, St. Francis 22.
MY Irish Cinderella (H. R. Schutler): Marietta, O. 7, Huntington, W. Va. 8, Charleston 9.
NAUGHTY Wife (Selwyn and Co.): N.Y.C. Nov. 17, 1917—Indef.

NOTHING But the Truth (Anderson and Weber): Boston Dec. 31—Indef.
O'HARA, Fiske (Augustus Pittou, Jr.): N.Y.C. 7-12.
OLIVETT, Chauncey: N.Y.C. 7-12.
ONE Girl's Experience: Peoria, Ill., 6-9.
OUT There (Kiaw and Erlanger): Toronto 7-12.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—Indef.
PATTON, W. B. (Frank Smith): Beardstown, Ill., 7, Canton 8, Kewanee 10, Henry 11, Spring Valley 13, Braidwood 14, Fairbury 15, Colfax 16, Hoopston 17, Homer 18, Hantond 19.
PEG o' My Heart: Chgo. 6-12.
PETER Ibbetson (Messrs. Shubert): Boston Dec. 24—Indef.
PIPES of Pan (Selwyn and Co.): N.Y.C. Nov. 6, 1917—Indef.
POLLYANNA (Kiaw and Erlanger): Bklyn 7-12.
POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—Indef.
POST, Guy Bates (Richard Walton Tully): N.Y.C. Sept. 4, 1917—Indef.
SEVEN Days' Leave (Daniel Frohman): Montreal 7-12.
SKINNER, Otis (Chas. Frohman, Inc.): Phila. 7-10.
STORY of the Rosary: Cleveland 6-12.
TALOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—Indef.
TAYLOR, Laurette (Kiaw and Erlanger): N.Y.C. Dec. 31, 1917—Indef.
13TH Chair (William Harris): N.Y.C. Dec. 25—Indef.
TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—Indef.
TRAIL of the Lonesome Pine: Montreal 6-12.
TURN Back the Hours: Columbus 6-12.
TURN to the Right (Winchell Smith and John Goulden): Phila. Dec. 24—Indef.
UNCLE Tom's Cabin: Kansas City 6-12.
UPSTAIRS and Down (Oliver Morosco): Boston Dec. 3—Indef.
UPSTAIRS and Down (Oliver Morosco): Rochester 10-12, Phila. 14-19.
WANDERER, The (Elliot, Comstock and Gest): Toronto 12, Buffalo 14-19.
WARFIELD, David (David Belasco): Phila. Dec. 24—Indef.
WASHINGTON Square Players: N.Y.C. Oct. 31, 1917—Indef.
WHITE Slave: Worcester 6-12.
WHY, Mary? (Selwyn and Co.): N.Y.C. Dec. 25, 1917—Indef.
WILLOW Tree (Cohan and Harris): Detroit 7-12.
YES or No (Anderson and Weber): N.Y.C. Dec. 21, 1917—Indef.

UNION HILL, N. J.: Hudson. VANDOVER, Empress. WASHINGTON: Poli. WHEELING, W. Va.: Southern. WICHITA, Kan.: Crawford. WICHITA, Kan.: Liberty. WILKES-BARRE, Pa.: Nesbit. WINNIPEG, Can.: Winnipeg. ZANESVILLE, O.: Orpheum.

OPERA AND MUSIC

CHERR Up (Charles Dillingham): N.Y.C. Aug. 23, 1917—Indef.
CHU Chin Chow (Elliot, Comstock and Gest): N.Y.C. Oct. 22—Indef.
COHAN Revue of 1918 (Cohan and Harris): N.Y.C. Dec. 31, 1917—Indef.
DOING Our Bit (Messrs. Shubert): N.Y.C. Oct. 18, 1917—Indef.
EILEEN (Joe Weber): Cinl. 7-12.
FLO-FLO (John Cort): N.Y.C. Dec. 20, 1917—Indef.
FOLLOW the Girl (R. Hitchcock and H. Goetz): Phila. Dec. 31—Indef.
GIRL o' Mine (Elizabeth Marbury): Rochester 7-9.
GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—Indef.
HELD, Anna: Minneapolis 6-12.
HENPECKED Henry (Woodall Amuse. Co.): Princeton, Mo., 8, Milan 9, Kankakee 10, Lancaster 11, Queen City 12, Macon 14, Brookfield 15, Brunswick 16, Huntsville 17, Bowling Green 18, Troy 19, St. Charles 20, Montgomery City 21, Centralia 22.
HENPECKED Henry (Woodall Amuse. Co.): Barnesville, Ga., 8, Dublin 9, Hawkinsville 10, Cordele 11, Richmond 12, Columbus 14, Albany 15, Canfield 16, Peabody 17, Bainbridge 18, Quitman 19, Valdosta 21, Moultrie 22.
HITCHCOCK, Raymond: Phila. Dec. 24-Jan. 12.
LAND of Joy: N.Y.C. Nov. 1, 1917—Indef.
LEAVE It Jane (Wm. Elliott, Comstock and Gest): N.Y.C. Aug. 28, 1917—Indef.
MAYTIME (Messrs. Shubert): Buffalo 7-12.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 10, 1917—Indef.
MY T & J (Gus Hall): St. Louis 6-12.
ODDS and Ends of 1917 (North and Shannon): N.Y.C. Nov. 19, 1917—Indef.
OH, Boy! (F. Ray Comstock): Chgo. Aug. 21—Indef.
OH, Boy! (F. Ray Comstock): N.Y.C. Feb. 20, 1917—Indef.
OH, Boy! (F. Ray Comstock): Providence 6-10, New Haven 20-26.
OH, Doctor (Woodall Amuse. Co.): Bloomburg, Pa., 8, Danville 9, Lewistown 10, Mt. Union 11, Altoona 12, Johnstown 14, Boswell 15, Cumberland 16, McKeesport 17, W. Va., 17, Thomas 18, Parsons 19, Elkins 21.
PASSING Show of 1917 (Messrs. Shubert): Pittsburgh 7-12.
PRETTY Papa (Woodall Amusement Co.): Buffalo, Ind., 8, Paulding 9, Hicksville, O., 10, Findlay 11, Marysville 12, Minster 13, St. Mary's 14, Bellefontaine 15, Bucyrus 16, Mansfield 17, Chicago Junction 18, Marion 19, Sandusky 20, Norwalk 21, Wooster 22.
PRETTY Baby: Nashville 6-12.
RAMBLER Rose (Chas. Frohman, Inc.): Boston Dec. 24-Jan. 12.
RIVERA Girl (Kiaw and Erlanger): Boston 14-20.
SHOW of Wonders (Messrs. Shubert): Phila. Nov. 24—Indef.
STEP Lively (Woodall Amuse. Co.): Sistersville, W. Va., 8, St. Marys 9, Marietta, O., 10, Gallipolis 11, Huntington, W. Va. 12, Charleston 14, Beckley 15, Hinton 16, Bluefield 17, Pulaski, Va., 18, Radford 19, Lynchburg 21, Lexington 22.
STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16, 1917—Indef.
VERY Good Eddie (Marbury and Comstock): Bklyn 7-12.
WORDS and Music (Raymond Hitchcock and Ray Goetz): N.Y.C. Dec. 24, 1917—Indef.
YOU'RE in Love (Arthur Hammerstein): Columbus 7-9.
ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): Chgo. Dec. 23—Indef.

MINSTRELS

DUMONT'S: Phila. Sept. 1—Indef.
FIELD, Al. G.: Harrisburg, Pa., 8-9, Reading 10, Trenton, N. J., 11-15.
HILL, Gus: Palatka, Fla., 8, Tampa 9, St. Petersburg 10, Ocala 11, Gainesville 12.
MISCELLANEOUS
THURSTON the Magician (B. Fisher): Indianapolis 6-12.

REPORTS FROM MIRROR CORRESPONDENTS

CANADIAN BUDGET

Ottawa

OTTAWA, ONT. (Special).—Russell: "Very Good Eddie," Dec. 15, 20 and matinee, pleased large audiences. George Mack and Denman Maye scored the greatest kind of hits. "So Long Letty," Dec. 21, 22 and matinee, gave the greatest of pleasure to large audiences. Jack Pollard scored; curtain calls were frequent. "Jack and the Beanstalk" film, week of Dec. 24-29, opened to big business.

Dominion: Dore's "Ben and Bill" scored a great hit Dec. 24-29; others who also pleased were Irving and Ward, Rita Regas and company, Carlita and Howland and Lamb and Morton, to the usual capacity business.

The Regent: Good pictures and music week of Dec. 24-29, to the usual capacity business. The Family: Week of Dec. 24-29, vaudeville and pictures, to good business. J. H. DeBa.

Montreal

MONTREAL (Special).—At His Majesty's Dec. 24-29, "Out There," with Elsie Ryan in the title role, proved a most charming and timely Christmas week attraction. It is a thoroughly enjoyable performance. Elsie Ryan did the best work of her career, and to mention all the good performances would be to go pretty well through the entire cast. "The Knife," 31-Jan. 5.

The Princess, entirely refitted and remodeled and looking very handsome in its new dress, opened its doors with the U. B. vaudeville Saturday, Dec. 22, the bill playing that week at the Orpheum being transferred to the new house. The Christmas week headlines was the spectacular scenic act, "Forest Fires," which started the large houses by its startling realism. Margaret Edwards, the physical culturist and classical dancer, was another charming feature.

The Kincaid Kilties scored a hit at Loew's. Cardo and Nello, operatic singers, were a capital feature; Clara Kimball Young in "Smiley Kaye," is the picture feature. Fatima fills the headline place at the Franciscan. Jean Bedini's "Puss-Puss" show proved a good Xmas attraction at the Gaiety. Sardou's "L'Es-pionne" (Diplomacy) is the bill at the Canadian. Francis: Mlle. Vbery as Dora, and Mme. Devoval as Countess Zica did fine work. Mmes. Scheler and Filion divided the honors in the male roles. On Christmas Eve the various artists on the bill at Loew's were entertained by the Kincaid Kilties at supper after the show. Two thousand Leagues Under the Sea" is being shown at the Orpheum. W. A. TREMAYNE.

Regina, Sask.

REGINA, SASK., CAN. (Special).—Regina Theater (Barney Groves, manager): The Regina Light Opera Society presented "The Pirates of Penzance," Dec. 10-12, to good business (proceeds in aid of I. O. O. F.). Vaudeville, Dec. 13-15, including Morton Brothers, Minerva Courtney and company, Dave Thursby, and the Gandell Sisters, also Bluebird feature, "My-torious Mr. Tiller's"; excellent bill and business. Richard Walton Tully's "Bird of Paradise," Dec. 17-19, by excellent company, to capacity business at each performance. Celeste Scudder, Helen Carter, Taylor Carroll, John Warner and John Waller, being exceptionally good in their respective parts. Mr. Groves entertained a number of returned soldiers at the matinee performance. Vaudeville, Dec. 20-22, including Billy Rowman, Charles Delvecchio and company, Stanley and Gold, and Hong Kong Tramps, also Bluebird feature, "The Sporting Lady," best all round bill of the season. Bookings at the Regina for January are "The Brat," Dec. 31-Jan. 2; "Isle of Dreams," Jan. 7-9; "Katsenhammer Kids," Jan. 14-16; San Carlo Grand Opera company, Jan. 21-23; "Watch Your Step," Jan. 28-30; vaudeville between dates. Rex and Rose report excellent business; future books at the Rose are "Two Little Imps," "The Warrior" and "Mother O' Mine"; at the Rex, "Reaching for the Moon," "The Hungry Heart," "Bab's Matinee Idol," "Tom Sawyer," "Shirley Kaye" and "The Devil Stone."

The United Producing Co. presented Billy Oswald and Co. in "Henpecked Henry," Dec. 24-29. Billy Oswald and Beatrice Carman need no introduction to Regina and along with a good company filled the house. Vaudeville week of Dec. 27-29, including the Three Millards, Maggie Leclair and Co., Kartelli and Lou Burns and Sisters, also Bluebird feature, "Princess of Virtue," good bill and business. Harry (aie, a musician at the Regina Theater, was killed by falling downstairs at the theater Christmas night; the accident happened during a celebration of the stage hands after the performance of "Henpecked Henry." Rose: "Mother O' Mine," "Two Little Imps," "The Fighting Trail" (seventh chapter), and "The Warrior," bill week of Dec. 24-29; excellent business. Rex: "Reaching for the Moon" and "The Hungry Heart," week of Dec. 24-29; good business. S. G. McINTYRE.

Vancouver

VANCOUVER, B. C. (Special).—At the Avenue, week of Dec. 13-15, Albert Beam and Co. presented "The White Feather" to pleased audiences. The performance was a very even one, though those of us who saw the excellent presentation of the Jewett Players during the phenomenal Boston run were not as well disposed as others. Robert Sherman presented "The Girl Without a Chance," week of Jan. 17. If this crude, badly written, wretchedly acted piece is a specimen of Sherman productions, Vancouver will give them a cold reception.

CAMPBELL WOOD.

St. John, N. B.

ST. JOHN, N. B. (Special).—Although the few days before Christmas were somewhat dull owing to the shopping, all the houses report splendid results for Christmas day, and the week. Opera House: Louis London, as headliner of a good bill proved a riot, taking the curtain fifteen times at the Christmas matinee. Imperial (Keith house): The Eva and Adele Slater act went big, and the tenor, Guarino, was appreciated, during the second week engagement. "The Spreading Dawn," "The

Ghost House," and other feature films all combined in bringing splendid business. "Idle Wives" was the attraction at the Lyric. Box office receipts very steady. Given playing two turns and feature films had capacity business. Outlook for New Year appears fairly good. The result of the Keith house benefit week for Hall-fax sufferers was \$2,313.94. PERCY GIBSON.

Edmonton—Calgary

EDMONTON, ALTA. (Special).—John E. Kellard, in Shakespearean repertoire did poor business at the Empire, Dec. 17-19. "The Bird of Paradise" with an excellent cast did big business at the same house, Dec. 24-29. Albert Brown, in a return engagement of "The White Feather," first half of the week. A good bill made up of Ward, Bell and Ward, Garry Owen and Betty Moore, Lew Ferman's Song and Dance Revue, Hampton and Shriner and Max Gruber's elephant act did fine business at Pantages, Dec. 24-29.

CALGARY, ALTA. (Special).—Orpheum Vaudeville drew well at the Grand, Dec. 24-29. As usual, Alaska Duo, King and Harvey, Elsa Ruegger and Co., Kellard Mack and Anna Earl, Alan Brooks in a little Comedy-drama "Bo-lis-lara and Sense," Clara Howard and Tools Paka, John E. Kellard, in Shakespearean repertoire, did good business, repeating his success of previous week. GEORGE FORBES.

BUFFALO PREMIERE

"Teacher of Goshen Hollow," with Mary Ryan and Co., Full of Comedy

BUFFALO, N. Y. (Special).—"The Teacher of Goshen Hollow" had an auspicious opening at the Star Theater Dec. 22-29, where its first performance was given, presenting Mary Ryan with a distinguished cast. The play is filled with comedy—comedy of the Harry James Smith type—swift, pungent and snappy. It creates a great deal of laugh and a little choking up. The third act is in need of smoothing out, but the material is there. Everything went splendidly. Miss Ryan as Emily West (teacher), is sweet, winning and convincing. Curtiss Cooks gives a spirited interpretation of Pug. The managers, Smith, Cohan and Harris, and Sam Forrest, who staged the play, have reason for congratulation. At the Teck, Dec. 24-29, "The Knife" has a hideous, repulsive effect, and is a gruesome and unsavory play. The presentation is by an excellent company. May Buckley is charming, and is called upon to interpret a tremendous role, and does it. Norman Hackett plays the physician with force and intelligence. The company measures up to the Buckley-Hackett standard.

At the Majestic, Dec. 24-29, "Which One Shall I Marry?" is unusual and interesting and instructive. Ruth Lee did well as the girl and E. H. Horner as the rich man, while Walter Davis as the poor man won out.

Christmas week at Shea's, Charley Grapewin and Anna Chance in "Poughkeepsie" headed the bill, and was well received. The Countess De Leonardi and her company were featured in a futuristic revue. E. Charles Bensee and Florence Baird in Song and Dance were funny. The others on the bill were all good.

At Reeves and his show delighted large audiences at the Academy Dec. 24-28 in an anniversary appearance.

Mlle. Camille and her sixteen dogs, white dogs, in amusing circus was the headline at the Lyric, Dec. 24-28.

Headline the bill holiday week at the Olympic, "The Masqueraders," presented by eight dancers in new songs, etc., gave an abundance of wholesome comedy. J. W. BARKER.

"GIRL O' MINE" DEBUT

A Musical Comedy at the Van Curier Opera House in Schenectady, N. Y.

SCHENECTADY, N. Y. (Special).—"Girl o' Mine," an intimate musical comedy of the type of "Very Good Eddie" and "Oh, Boy!" was presented for the first time at the Van Curier, Dec. 25, by Elizabeth Marbury in association with the Messrs. Schubert. Philip Bartholomae is responsible for the books and lyrics, while Frank Tours wrote the music. Potentially the piece might duplicate the success of its predecessors, but in its present form it lacks "pép." In addition to several of its principals being miscast, the costumes and scenery are a revelation. The principals include Carl Hyson, Dorcas they Dickson, Edna Wallace Hopper, Edward Douglas, David Quixano, Holdah Nelson, Marie Nordstrom and Frank Fay, the last two named carrying off the comedy honors.

NAT. SAUER.

RICHMOND, VA.

RICHMOND, VA. (Special).—Exceptionally large audiences at every performance, in excellent holiday spirit (though in miniature blizzards), registered in every way possible their thorough enjoyment and appreciation of Al Wilson and his splendid company at the Academy of Music, Dec. 25, 26 and matinee, 25, in the "Irish Fifteenth." Mr. Wilson is a rare humorist and his keen Irish jests and quips kept everyone in smiles or hearty laughter through the plays. Milton Nobles, Jr., was remarkably realistic and touching in his cast; Frank Harvey, as the scheming Captain McNevin, displayed decided ability to the role; Margaret Vollmer, as Elly, was an attractive but pathetic figure, while Laura Lemmers, as Mona, proved a heroine of personal charm and much dramatic force. Others in the cast were William S. Gill, as Fitzpatrick, an Irish lawyer; Frank Adair, as the latter's secretary; Frank I. Frayne, as Alphonse, a French lodging house concierge; Marie Reels, as Mrs. O'Shaughnessy; Adelaide Gaundre, as Madame Victorine, wife of Alphonse, and Royce Alton, as Dr. Babette, all of whom gave Mr. Wilson strong support. "The Birth of a Nation" delighted large audiences at the Academy, Dec. 27-29, twice daily, matinees and nights.

Some of the screen features at the ever popular movies were: Odeon, Julian Eltinge in "The Clever Mrs. Carfax"; Isis, "The Whip"; Bijou, Douglas Fairbanks in "Reaching for the

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CHARACTERS

Grand Opera House, Brooklyn, N. Y.

Moon"; Colonial, Marguerite Clark in "The Seven Swans"; Bluebird, Ruth Roland in "The Fringe of Society," and Current Events; New, "Quo Vadis"; Rex, "Trio," from the story by Sir Arthur W. Pinero, and a Mutual Weekly. NEAL & McCONNELL.

NEW ORLEANS

NEW ORLEANS (Special).—Spring-like weather prevailed here Dec. 23-29 and the several theaters are drawing well. "Oh, Boy!" with its bright and catchy music was the attraction at the Tulane, Dec. 23-29, with a good company.

"Mary's Ankles," 30-Jan. 5. At the Orpheum, Dec. 24-30, the features were: Lew Brice and the Barr Twins, Billie Heeres, Collins and Hart, Charles Olcott, Billie Burke's "Motor Boating," Harry Norwood, Alpha Hall, Lovenberg Sisters, Neary Brothers, and the Orpheum Travel Weekly.

Loew's Crescent continues popular and for Dec. 23-29 the bill consisted of the Bellard Trio, Gordon and Francis, Adele Oswald, Howard and Hurst, Frank Mullane and Wallace Read in "Nan of Music Mountain."

At the Palace Dec. 23-29, we have had: Swor and Avev, The Seven Bricks, "A Trip to Dreamland," Emma Stephens, Frank and Tobie, and a good film showing Marguerite Clayton in "The Dream Doll." The several principal motion picture houses are doing well. J. M. QUINTERO.

AURORA

AURORA, ILL. (Special).—Aurorites are having some good entertainment at the Fox Theater under the management of Jules Rubens. Bill for Sunday, Dec. 23, was headed by the Moanana Sextette, presenting a scenic and musical melange of six Hawaiian and American vocal and instrumental selections, in which Panofka, the Hula dancer, is featured. Helen Savage and company, Ed, and Irene Lowry,

Mildred Beverly

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Made Adams Co. Management Chas. Frohman

LOUISE MULDER

At Liberty. Characters, Grand Dame, Agents.

and Yates and Reed in "The Double Cross," were featured on the bill. The attraction at the Fox, Dec. 24-29, was Dwight Pepple's All-Girl Revue, not a man on the program; with fine scenery and costumes; good business prevailed. ATRINS.